DOCTOR WHO MAGAZINE™

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PUBLIC BOX
THE NEW DOCTOR!

DOCTOR WHO MAGAZINE

We're hoping that the articles in our new *Forum* feature will spark off quite a reaction from you on the wide variety of topics we hope to cover. I see our job as recording the events in the world of *Doctor Who*, not taking sides or presenting personal opinions as though they were official *DWM* policy. *Forum* should, however, provide an additional arena for readers' views – we're looking forward to printing the best-argued.

We've a great line-up for you in this month's issue!

The Mind Robber.

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Publisher: **Stan Lee**

Cover photographs by Steve Cook

COMING NEXT MONTH. . .
We have an **exclusive interview** with early companion **Jean Marsh, plus a guide to London locations** that have been used in the series. ***Nostalgia*** remembers the classic ***Dalek Master Plan*** and we talk to **Philip Martin.**

Issue 125 is on sale from **14th May**, so don't miss it!

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PICK OF THE PENGUIN

Well, you asked for it! Here it is, the new Letters Page title. Sent in by Anne Tarctic, we thought it was a suitably original replacement for the old *To The TARDIS* title.

Before you all reach for your pens to write in and complain, we'll be announcing the real winner next month. We just thought we'd point out that things could have been worse. . .

ON THE FENCE

On the whole I think the magazine is very good, and the features have improved greatly over the years; a lot of the obvious padding of issues has gone, especially inbetween seasons. (Remember **issue 67**, which was completely composed of *Archives*?) To fill 14 issues a year with features about a show which now has less than six hours' airtime a year is no mean feat. What I would like to bring into question is the role of **Doctor Who Magazine** as a mouthpiece of the fans, and whether it is fulfilling that role adequately.

The series has been, and continues to be, in a state of crisis, thanks mainly to the BBC's cavalier attitude to it, and, it would seem, anyone connected with it. The *Gallifrey Guardian* reported the 18-month postponement and Colin Baker's departure, together with an almost fleeting reference to Eric Saward's 'shock horror' (yawn) revelations when he left, but gave no opinion of any of them.

I know **Doctor Who Magazine** does not represent any fan club or organisation, and I realise that there are links between it and the BBC, through your advisor John Nathan-Turner, but I do feel that you have a certain responsibility to speak up for those who support you and the show itself. No-one wanted to see the series taken off the air for 18 months, and no matter what one's opinion of Colin Baker (I happen to think he was an excellent Doctor), no-one can deny that he has been treated abominably.

Furthermore, the fact that Colin was removed as the result of a decision from the upper echelons of the BBC, raises serious implications as to who actually controls the show. How much say does JNT now have in what is essentially his show? Perhaps Michael Grade would like to commission a few scripts for the next series, employ the odd director, and maybe he could do some casting here and there?

Anyway, faced with these issues and crises, it is time **Doctor Who Magazine** came off the fence, and started voicing an opinion on things which affect the show's future.

To this end, there are a few changes I would like to see implemented or at least given serious consideration.

1. *The Gallifrey Guardian* should be expanded and perhaps split into two sections, one to cover serious news, and a lengthy editorial comment, and the second to include the gossip about former cast and crew members, and the sections which are more light-hearted such as the 'Did You Know' feature.
2. In addition to the 'Letters Page', there should be a 'Forum' page, which would take the form of a sort of postal debate. Readers would be invited to write in on a particular subject. The replies could be printed in feature as opposed to letter form.

Nathan Roberts,
Pentwyn,
Cardiff.

Thank you for your comments on the magazine, Nathan, which bring up some interesting issues.

While we appreciate that some readers would like more opinions on the show's situation and future, we feel that the function of **DWM** *is to keep a wide variety of readers (from serious fans to casual readers)* informed *about the series, past and present.* **DWM** *is a feature magazine, not a fanzine!*

To express stronger criticism (good or bad) would be imposing our judgement on people, rather than letting them make up their own minds.

However, our individual reviewers express their opinions, e.g. Off the Shelf, *and the* Season Twenty-Three Reviews, *and we print those of our readers on the Letters page, and in our new series of reader comments,* Forum.

Starting this issue, with 'Should There Be a Lady Doctor' we hope that this column will prompt more debate in the magazine. Please write in about any Who *topic you'd like to bring up to;* Forum, Doctor Who Magazine, 23 Redan Place, Bayswater, London W2 4SA.

UNBELIEVABLE

I was rather disappointed with **issue 122**. *Doctor Who* is currently experiencing one of the worst periods in its history – yet **DWM** only had a brief article about Colin's dismissal, and no opinion or discussion of the dramatic events.

I couldn't believe the review of Story Three, it was the worst story since *Horns of Nimon*. It was overdramatic, clichéd, awful colourful monsters with silly hissing voices, terrible acting from Bonnie Langford, daft plot and a badly written script.

Of course this is my opinion, and yours may differ, but I feel that your magazine should express more of an opinion, with its views on the future of the programme. Perhaps with a little less restraint and more criticism.

Jonathan Fraser,
Aldington,
Kent.

QUESTIONS ANSWERED

I have just read **DWM issue 122**. It was excellent. Thanks especially for the article on the inside story of the BBC. It was really first class, and it has answered just about all of my questions about the BBC.

Jody Sanders,
Carlton,
Bedford.

SHORT BUT FUNNY

I was greatly saddened by the BBC forcing Colin Baker from the role of the Doctor, as I have enjoyed his seasons immensely. However, I was very pleased with the BBC's choice for his replacement. Sylvester McCoy is a change from the recent tall Doctors, and he seems to have a great sense of humour. I can see his version of the Doctor being a lot like that of Patrick Troughton.

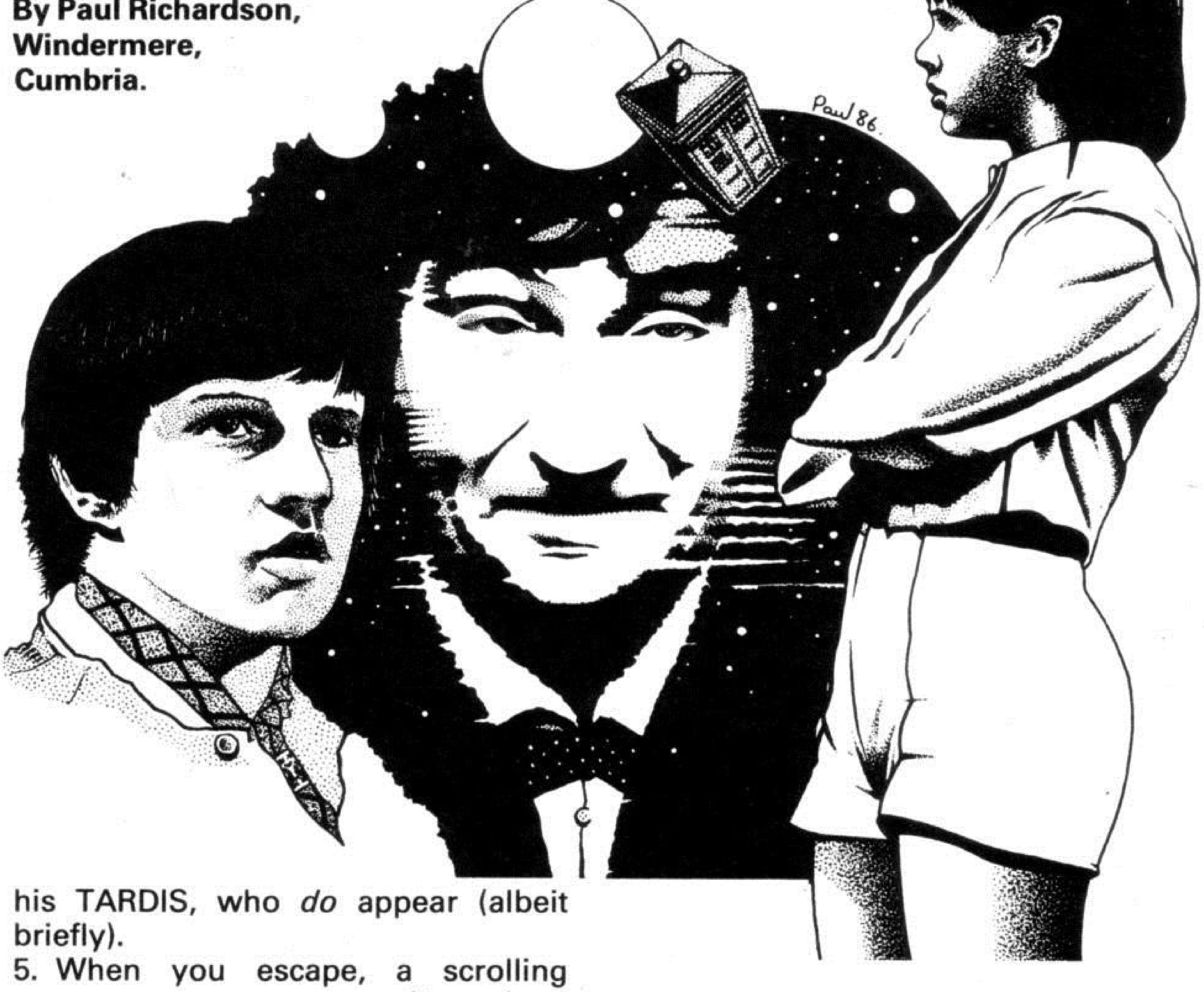
As for the show in general, I feel I must disagree with those people who say the show is 'in decline'. This is not true. The only thing which has changed is the style of the programme, which has moved from the fantasy of the Pertwee and (Tom) Baker years to that of high-tech science fiction. I do, however, think that a new producer is needed. No disrespect to John Nathan-Turner – I think he has been a great producer, but I also think he has put everything into the show that he can.

Now for your magazine, which over the past three issues has surpassed itself. Features I particularly like are *Off the Shelf,* the interviews (the Peter Purves one was excellent), and *Nostalgia* (even though it is just *Archives* with a different name). Even the story strip is now interesting.

Before I go, a word of praise for the Target novelisations. Over the last two years, I have noticed a distinct improvement in their content (*Black Orchid* was fab!) However, would it not be possible for a paperback version of the story to come out at the same time as the hardback, as we mortals with only a few quid cannot afford a hard-back book every month.

Keep up the good work on your mag, and good luck to Sylvester!

Michael Johnstone,
Belmont,
Durham.



By Paul Richardson,
Windermere,
Cumbria.

INADEQUATE

I had to write after reading Mark Ogier's very inadequate review of *Doctor Who and the Mines of Terror* (*Merchandise,* **issue 119**). It appears from the review that Mr Ogier is either a poor game player of a poor observer, or both. I feel that Micro Power's game is far better than he suggests and would like to point out the following:

1. The scrolling in this game is excellent, with the Doctor remaining centre-screen at all times.
2. The theme music is there, only you must wait on the title screen after answering 'no' to the 'Load a Saved Game'.
3. There is the facility to save the game you are playing at a certain point.
4. There are four tunes played throughout the game, one in the mines, one on each side of the lift shaft, and a sinister-sounding one when you come across the Master and his TARDIS, who *do* appear (albeit briefly).
5. When you escape, a scrolling message appears stating how pleased/displeased the Time Lords are with your performance.
6. There is a lot of reading material with the game, including a booklet that briefs you on the mission.
7. There is a way to 'immunise' yourself against the controllers; however you do lose a life (regeneration) in the process.
8. The game has more than one part to it.
9. It is impossible to escape in your TARDIS without first getting the 'pass' and confronting the Master.

The best thing about the game, and I'm sure many people will agree, is that you do not have to own a BBC 'B' Computer to enjoy it!

Alan Colclough,
Poole,
Dorset.

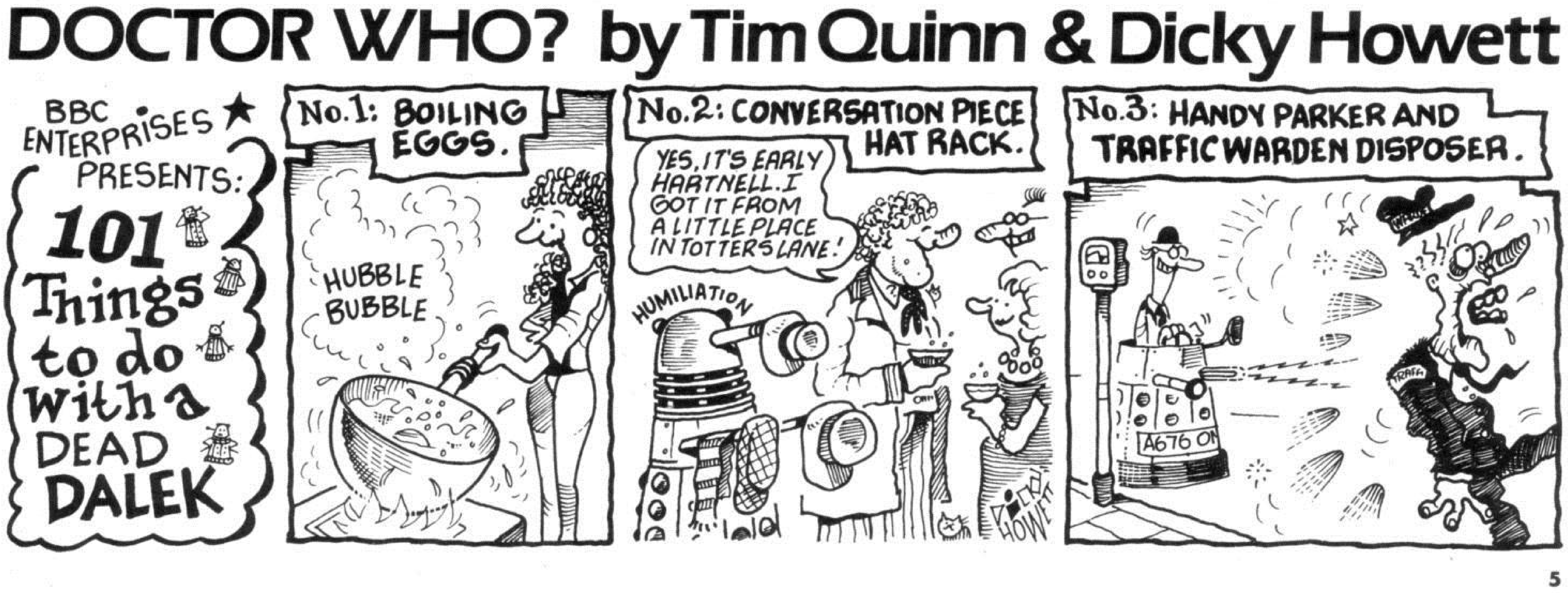
VAN-TASTIC

Two weeks ago, my family and I visited the *Doctor Who* USA tour, when it was in New Orleans, Louisiana. It was simply spectacular! The artwork by Andrew Skilleter on the exterior of the van was beautiful. The animation of the TARDIS console, and other *Who* characters, combined with the light and sound effects were very effective.

Peter Davison was there, signing autographs and having his picture taken. I realise that sitting in Bessie and doing that for hours must have been tedious for him, but believe me, we appreciated it.

Kerri Bilick,
Louisiana,
USA.

DOCTOR WHO? by Tim Quinn & Dicky Howett


BBC ENTERPRISES ★ PRESENTS:
101 Things to do with a DEAD DALEK
No.1: BOILING EGGS.
HUBBLE BUBBLE
No.2: CONVERSATION PIECE HAT RACK.
YES, IT'S EARLY HARTNELL. I GOT IT FROM A LITTLE PLACE IN TOTTERS LANE!
HUMILIATION
DICKY HOWETT
No.3: HANDY PARKER AND TRAFFIC WARDEN DISPOSER.
A676 OH

GALLIFREY GUARDIAN
No 124 MAY 1987

RETURN OF THE RANI

Producer John Nathan-Turner was delighted to be able to confirm that actress Kate O'Mara will be re-appearing in the series, in her highly popular role of the Rani.

Making her first appearance in *The Mark of the Rani* two years ago, Kate O'Mara subsequently spent a year in Hollywood, playing the part of Joan Collins' sister Caress in the supersoap *Dynasty*, and also the guest lead in an episode of *Dempsey and Makepeace* and numerous personal appearances on shows like *Wogan* and *Aspel and Company*. Kate was always a fan of *Doctor Who* and greatly enjoyed her first appearance in the part, especially as it helped get her back into the public eye after some years away from television.

FIRST OFF

Story One of the Twenty-Fourth Season is now all lined up for production, which will begin with the first Outside Broadcast recordings in the first week of April. The two blocks of studio recordings will follow on in due course, this year's programmes occupying virtually identical slots to those allocated for *The Trial of A Time Lord*. Thus, the season will finish recording around mid-August.

The only shadow on the horizon is the current BBC electricians strike which, although it has not yet caused too much disruption has affected early location work for two drama series, *A Perfect Spy* and *The Fortunes of War*, as well as forcing the abandonment of two episodes of the police show *Rockliffe's Babies*. So far there isn't too much to worry about, and John Nathan-Turner is doubtful that the strike will last for months but there is just a chance that matters will escalate or that a knock-on effect will delay or disrupt recording.

As yet there is no definite structure for the season, but it looks almost certain to follow the maxim of four-four-six, the stories being serial coded 7D, 7E and 7F. It is thought unlikely that this season will have a linked theme like last year's, as that was controversial and required viewers to keep their interest sustained over three months. The ratings for the last series showed a build of interest towards the end, but were still disappointing and it remains to be seen whether the programme will retain its Saturday afternoon slot or be moved elsewhere.

GEARING UP

Story One now has a confirmed director and its writers. The **Director** is to be the prolific **Andrew Morgan**, who has been very much a regular of the BBC series and serials department in the last few years, working on shows like *Swallows and Amazons Forever* and, more recently, the latest series of *One by One*. Although this will be his first *Doctor Who*, producer John Nathan-Turner has several times in the past met with Morgan with a view to him directing for the show, only to have dates clash. He is now working on the casting of the script, and his engagement with the show lasts roughly from the first week of February through to early June.

Writers for the first four episodes are the husband and wife team of **Pip and Jane Baker**, who provided five of last season's *Trial of A Time Lord* segments and who, of course, were responsible for the creation and introduction of the Rani character the season before that.

Pip and Jane recently made an appearance on *Open Air* in which their *Doctor Who* work was severely criticised, but apart from defending their point of view, they also stated how fruitful their relationship with the show has been. Since the new script-editor Andrew Cartmel has just arrived, it seems likely that it was the producer who commissioned the team to provide this new adventure, which has yet to receive its final title. It will be interesting to see what it contains, as *The Mark of the Rani* was historically based and the Vervoid/Matrix scripts were both futuristic.

NO CHANGE

We asked John Nathan-Turner if he had any plans to introduce another companion alongside the new Doctor and Melanie and whether Bonnie Langford will be appearing throughout the 14 episodes. His reply: "There are no plans to bring in any new companions for this season and Bonnie will be appearing throughout the course of the next series."

MEET SYLVESTER!

HOME
SWEET
HOME.

Photo – Steve Cook

Sure enough, the *Sun* got wind of the new Doctor two days before he was introduced to the Press. 'Sly once stuffed ferrets down his trousers,' they announced on February 28th.

Apparently unscathed from this early experience in a comedy routine on the pubs circuit, Sylvester McCoy was introduced as the Seventh Doctor on March 2nd.

Forty-three year old McCoy (real name, Patrick Kent-Smith) is, as a relative unknown, an adventurous choice for the role, although he does have diverse acting experience.

It was while appearing in the title role of *The Pied Piper* at the National Theatre (a play specially written for him) that McCoy was noticed by John Nathan-Turner, who realised he was right for the Seventh Doctor. Earlier work includes television appearances in *The Last Place on Earth*, as one of Captain Scott's team, *Eureka, Tiswas, Big Jim and the Figaro Club,* and *Jigsaw*. Sylvester has recently completed two films; *Fireworks* and *Three Kinds of Heat*.

His stage appearances have ranged from Puck in the Welsh National Opera's production of *A Midsummer Night's Dream* to acclaimed comic Shakespearean roles, Feste in *Twelfth Night* and Tranio in *The Taming of the Shrew*, with Vanessa Redgrave. Sylvester also appeared in *The Pirates of Penzance* with Bonnie Langford, and ended up marrying her character!

ECCENTRIC

A diminutive 5′6″, Sylvester was born in Dunoon, Argyll, and brought up in Scotland and Dublin. He trained for the priesthood at a Scottish seminary between the ages of 11-15, but told us he gave up the religious life in favour of girls!

His first job was as a junior executive in a London insurance firm. Rapidly bored with City life, he moved on to work at the Round House Theatre box office.

It was here that his eccentric behaviour led to an introduction to Ken Campbell, whose Roadshow Sylvester joined. He recalls that the introduction took the form of: "There's this guy in the box office who's crazy. . ." In this first job in entertainment, he worked with Bob Hoskins. Married to a student nurse, with two young sons, Sylvester says they were all delighted when he landed the role of the Doctor, for which he has been in the running since last December.

He first heard it had become vacant on the news. He recalls, "People had been telling me for years, 'You'd make a very good Doctor,'" and added, "A producer friend phoned up JNT, and suggested me."

After the rounds of auditions and a screen test, he learnt that he had won the role on February 23rd.

MEMORIES

As to his own *Doctor Who* memories, Sylvester didn't see the Hartnell stories, but recalls the Troughton, Pertwee and Tom Baker eras. He claims, "The magic of the series for me is that it appeals to all ages."

Sylvester will be making the most of his own lively eccentricity and humour in the part, and hopes that his Doctor will be a little in the style of Patrick Troughton, mixing curiosity and absentmindedness. Sylvester predicts, "People will be surprised by his anger, quirkiness and dottiness." He added that he will be drawing on such colourful TV professors as David Bellamy.

Laurel and Hardy number amongst Sylvester's own screen heroes. He played Stan Laurel in *Gone with Hardy*, and portrayed Buster Keaton in a play specially written for him.

Will Sylvester McCoy be injecting some old fashioned humour into the part? We'll keep you posted, and report on his new costume in future issues.

◆**Penny Holme.**

The Celestial Toymaker

The Gunfighters

Robert Powell, Doomwatch

Gerry Davis Interviewed

Script-editors provide the storyline backbone to television series and are a vital part of the production team. Gerry Davis, *Doctor Who*'s editor for nearly two years in the mid-Sixties, liked strong science-fiction tales with morals and monsters, and was co-founder of the infamous Cybermen. Nowadays, he lives and works abroad for the most part. Richard Marson caught up with him at his London home last summer.

●

Gerry began by explaining how he arrived in mainstream television. "I'd trained as an actor in England and had worked in repertory doing small parts and working as an assistant stage manager. Then I went to Canada and worked in theatre, getting into radio writing entirely on spec.

"I was stuck in a little outpost of the Empire where the temperature used to drop to twenty or thirty below and there was no entertainment except radio! I thought I could do as well as that and wrote off, getting a commission to write six plays all with sea themes, because I'd also spent some time in the merchant navy and so I'd picked up a lot of sea stories. I quit my job and started writing, and then I went to work for the National Film Board there. Finally, I joined CBC in Toronto as a stage hand and then a story editor.

"I came back to England and after a spell as a freelance joined the BBC as a script-editor. I joined a programme called *199 Park Lane,* which was in a desperate situation – my predecessor had virtually had a nervous breakdown on it. It was a soap going out three nights a week and the scripts they had, which were supposed to last half-an-hour, lasted on average fifteen minutes. So I bailed them out and soon after, I was given the BBC's new football soap, *United!* This was based in Birmingham and as my then wife was having her first baby, I asked to return to London and join *Doctor Who,* as I'd heard that Donald Tosh and John Wiles were leaving. My old friend Innes Lloyd joined as producer at the same time and we just plunged in together.

"We had three or four stories, but the viewing figures had been going down because of the inclusion of fanciful historical stories. I trailed through the Bartholomew thing (*The Massacre*) and *The Ark* and then I wrestled with *The Gunfighters.* That had a delightfully clever and sophisticated writer called Donald Cotton, but he was too much for *Doctor Who.*

"I do remember that in one or two scenes, Hartnell showed what a great comedian he was – he could really handle comedy."

Next up for Davis was the script writing nightmare, *The Celestial Toymaker.* "That was written by Brian Hayles, who I'd just been working closely with. We suddenly had a crisis on this one. Gerald Savory had written this famous play called *George and Margaret* and Donald Tosh thought it would be terribly funny to do a *Doctor Who* version of this. This was a bit precious for a young audience, I felt, but Hayles had been asked to write this thing about two characters who actually never appear in the play – they are expected throughout but they only arrive, off stage, at the very end.

"We had booked the players, Carmen Silvera and one other whose name I've forgotten and then suddenly Gerald (Savory), who was our head of department, read the script and threw his bombshell. He didn't like the script and wasn't having the names of his characters used for this. And it was actually pretty tedious, but the framework was good. The content was a sort of pseudo-smart Noel Coward comedy which was wrong for the audience, but we had to salvage something – there was no option. Everybody was screaming for something, from the designers down.

"I literally had to sit down in the garden of the bungalow I'd just bought in Cookham and dash out an act a day. What happened was the Toymaker character suggested toys, which suggested nursery and I played around with something sinister on these lines. Had I more time I could have done a better job."

There was some dispute about the inclusion of the schoolboy Cyril, who, with his marked resemblance to Billy Bunter, was accused on infringing copyright. Gerry denies this was the case. "It wasn't intended. I wrote a jolly, mischievous schoolboy. I'd never seen Billy Bunter. But Peter Stevens, the actor, saw it as that, played it as that and somebody in costume gave him that costume, so it did turn into a rip-off.

"If anything, I'd thought of the character as being like the Artful Dodger. As it was, I was busy on something else and I walked into the studio and there it was. The overall concept of the piece – four plays within a play – was mine, but I never figured out the trilogic game. That was all Hayles."

"Peter was good, but he was a bit unvarying in his portrayal."

It was about this time that the new team changed companions from Dodo to Polly and Steven to Ben. Why had this come about? "I liked Peter Purves, but Innes decided he wanted a change. Peter was good but he was a bit unvarying in his portrayal. He was robust but stiff, and I think we wanted somebody a bit more flexible, so we got Ben, the cockney sailor. Dodo was dropped because the camera picked up that this was an older woman and we thought the audience would identify better with this leggy swinging Sixties girl.

"Ben and Polly were contrasts – light and shade, and Innes had a big input into those characters, while I was to create Jamie entirely on my own. I didn't have a big say in the casting – I sat in on it, but left it to Innes. I cast one major person in my career and that was Robert Powell on *Doomwatch,* because I saw him in a play and spotted his unique ability to play the idealistic member of the team

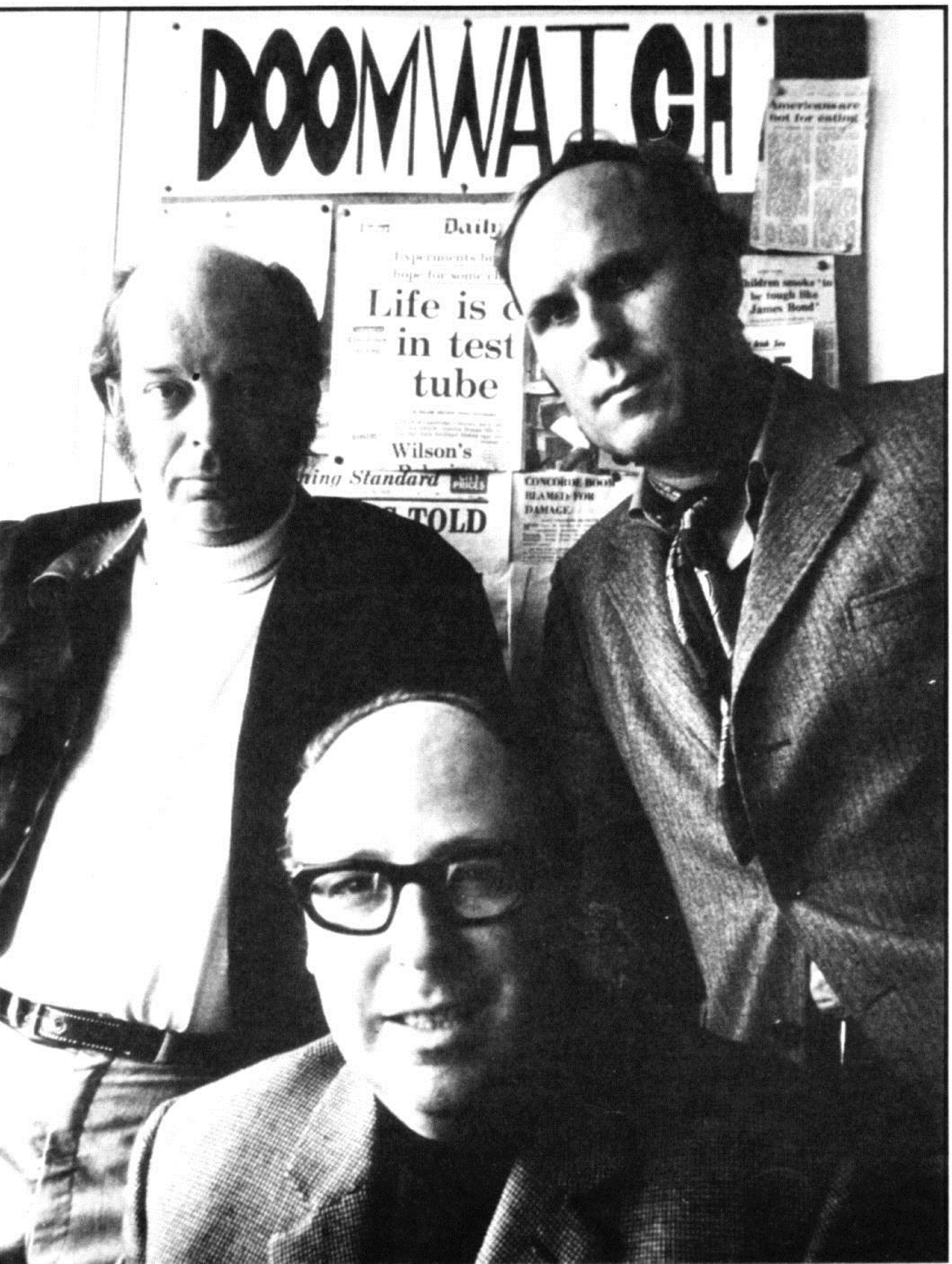
"I got on with Billy Hartnell because I discovered it was no good confronting him."

The first Doctor was reknowned for being 'difficult to work with'. How had Gerry found him?"I got on with Billy Hartnell because I discovered it was no good confronting him, because as soon as you did he'd get angry. There was a lot of anger in him. What I would do was, having the necessary knowledge, talk about something to do with his past.

"For example, there was the occasion of the chair. He came onto the set, took one look at this chair, and said, 'This is ridiculous – I can't sit in this chair, it's wrong. Take it away and I won't do anything until it's taken away.' They used to send for me and I'd come down and say, 'What's the matter?' and he'd say,

Photo – Steve Cook

Above: Ben and Polly in The War Machines. *Below: The* Doomwatch *team, Kit Pedler, Gerry Davis and in the foreground, Terence Dudley, Producer.*



'Look at this, it's an insult and completely wrong for the scene.' So I'd reply, 'Doesn't it look familiar to you? – When Barrymore played his 1925 *Hamlet* he used a chair identical to that!' And Hartnell would pause, think and then say, 'Oh yes, I saw him.' So we talked about Barrymore for five minutes and then I said, 'Well, sorry to disturb you, you'd better get on with the scene, but first we must get rid of that chair!' And he looked at me and said, 'Oh no, that's fine. Nothing wrong with that!'

"He was very nice to me and took great interest in me, always asking after my daughters. It was the make-up and costume people he bullied. But I remember when my second daughter was born and I wanted to call her Chelsea, as that was a snazzy name at the time. I recall going to Hartnell, who asked what I was going to call her and on hearing my reply he said, 'One called Victoria – now Chelsea. How about Pimlico?!'"

Eventually poor health took its toll and Hartnell quit. But the programme was to continue and in Hartnell's last story, the Cybermen were to make their first appearance. "It was a head of series decision to continue. There was definitely a threat and a lot of hard thinking as to whether we should continue, but in fact, Troughton came in. I was reminding Shaun Sutton about this the other day. We had these big meetings and we sat around trying out ideas. Patrick Troughton was getting more and more confused.

"I'd noticed [Pat's] principle characteristic was a very fey quality."

"Suddenly, after sitting there for two hours and listening to a lot of talk going backwards and forwards, I lost patience and slammed the table and said, 'Just a minute.' And everybody stopped and everyone looked at the most junior member. I just couldn't take it any more. I said, 'Look, he's got to play it. I've got to write it and get the writers to follow on. It seems it would be far better to leave it to us.' And I suddenly thought, 'Oh my God, here come my cards', but everybody agreed and Sydney Newman said, 'Okay, you two intellectuals get to it.'

"Pat and I worked it out. I'd noticed his principle characteristic was a very fey quality. You'd say, 'Pat, what's the weather like today? It looks like rain . . .' and he'd say, 'Yes, yes . . .

could rain. Yes, could rain.' Then I'd say, 'But over there are some very bright clouds,' and he'd say, 'Oh, it'll probably be very clear.' You could never pin him down – he always slipped away. It's a very Irish quality. And really, if you're going to be working with someone for three years, you've got to use their characters.

"The other ingredient came from a very favourite movie character of mine – Destry from the film *Destry Rides Again*. I always recalled that he'd be around and get other people to do what he wanted by sheer word play and telling them little parables. I thought that for a complete change from the autocratic Doctor who told everybody what to do, wouldn't it be fun to have someone who never told them to do anything! So in the first story, the companions have to do all the figuring out.

"*The Tenth Planet* and the Cybermen were done together with Kit Pedler. I wanted a scientific adviser for the show, and I wanted to generate new science-fiction-based story ideas, as we had decided to phase out the historical stories. I'd been having meetings with Patrick Moore, Alec Comfort, Professor Laithwaite and the like, with one or two stock questions to see if I could provoke their imaginations.

"I'd say, 'Suppose we had an asteroid that comes near the Earth,' but Pat Moore wouldn't agree, because this had no bearing on reality. Kit came in on recommendation and I said, 'Supposing something tried to dominate from the new Post Office Tower,' and he immediately said, 'Oh, it would have to have a control network of sorts, possibly using the telephones,' and that's how *The War Machines* started. Iain Stuart Black was booked to write a script, so we gave him the storyline and between us – his academia and my TV experience – we came up with lots of stories. Every time we met we'd talk for hours and ideas would start bubbling out. The Cybermen came because we'd lost the Daleks and wanted a new monster.

Kindly lent by Gerry Davis

"The regeneration was inspired directly from Dr Jekyll and Mr Hyde."

"I loved working with Kit, because we both got excited about working with images. The image of that time was, of course, space flight, which was still comparatively new, and so we suddenly thought it would be fun if we had this space capsule going along and then finding its energy being drained by something.

"We thought of a South Pole setting, because of the atmosphere it gave, with the tracking station and something – what? – affecting it. Also, the South Pole is so inhospitable that nobody would expect anything to come out of those howling blizzards. And the image of those great big silver monsters stalking was wonderful – we even devised the walk for them! The regeneration was inspired directly from *Dr Jekyll and Mr Hyde*, a simple inspiration to get the change-over between actors."

Soon after this, Gerry provided the script for the final historical story, which also introduced the long-running character of Jamie. It was called *The Highlanders*, and it is credited to two writers. "For that one I got hold of Elwyn Jones, who had just retired as head of series and was a big shot in the business. He created *Z Cars*, and we thought it would give it ▶

a nice twist to use him, so I booked him and he jotted down a few things, but didn't actually do anything. There was nothing to go on. And one day I was called into Shaun Sutton's office, and Elwyn was sitting there. Shaun asked me to take over from Elwyn, telling me that he had great confidence in me! So, for sheer credit, I ended up writing the whole thing.

"At the end, Elwyn wrote me a little note, saying, 'Dear Gerry – how very clever you are!' As I had no story from him, I used what was at the back of my mind – *Kidnapped.* I loved that swashbuckling period and I knew a lot about it. I had a lot of fun writing the book subsequently and it's one of my favourites.

"I got on terribly well with the director, Hugh David. Innes was great, in that he didn't really intervene – he had enough to do with his own bag, and Hugh would come up to me and say, 'Look we can have a water tank in here?' and I'd say, 'Yeah, great,' and write it in. It seemed to me like harking back to the pre-Sydney Newman days, when there was only really an editor and a director/producer. In this case, I was the writer, too, so it went very smoothly and it was very nice. Hugh was also a superb director and did a great job.

Davis did much of the ground work on other early Troughton stories like the two Dalek tales and *The Macra Terror,* as well as *Tomb of the Cybermen.* "For *The Macra Terror* in the back of my mind were the morlox from H.G. Wells' *Time Machine,* and *Tomb* was all very Freudian, with the symbolism of going down into the catacombs. It was an old-fashioned horror story with the breaking of the foetal membranes an added touch. That also gave us more scope with the Cybermats, who were based on silverfish. Although we devised them thinking mainly of the merchandise, they were also pretty horrific, with red eyes and the ability to leap up at you."

"I was first offered the producership of the programme by Innes."

Soon, though, Gerry decided that enough was enough on *Doctor Who* and he quit. "I was first offered the producership of the programme by Innes, but I'm primarily a writer and I didn't want to get swallowed up into his kind of job. Peter Bryant was my assistant and I thought he was producer material rather than script material, so I pushed him in in place of myself. At about the same time, I had the offer to join *The First Lady* series and suddenly it seemed very attractive and challenging. The producer, David Rose, was the best I've ever worked for.

"Meanwhile, Kit and I were still meeting and putting ideas together for features. Kit would come back from these conferences and say, 'Do you realise what's happening?' and tell me about some dreadful ecological disaster that had been hushed up. Out of all this, *Doomwatch* was born."

Doomwatch warned of the dangers of scientific 'advances' to society and when it was first aired on BBC1 in January 1970, it was a massive hit, later spawning a movie.

"It suddenly rocketed, but it had been very carefully conceived over a long time and they very quickly wanted a second series.

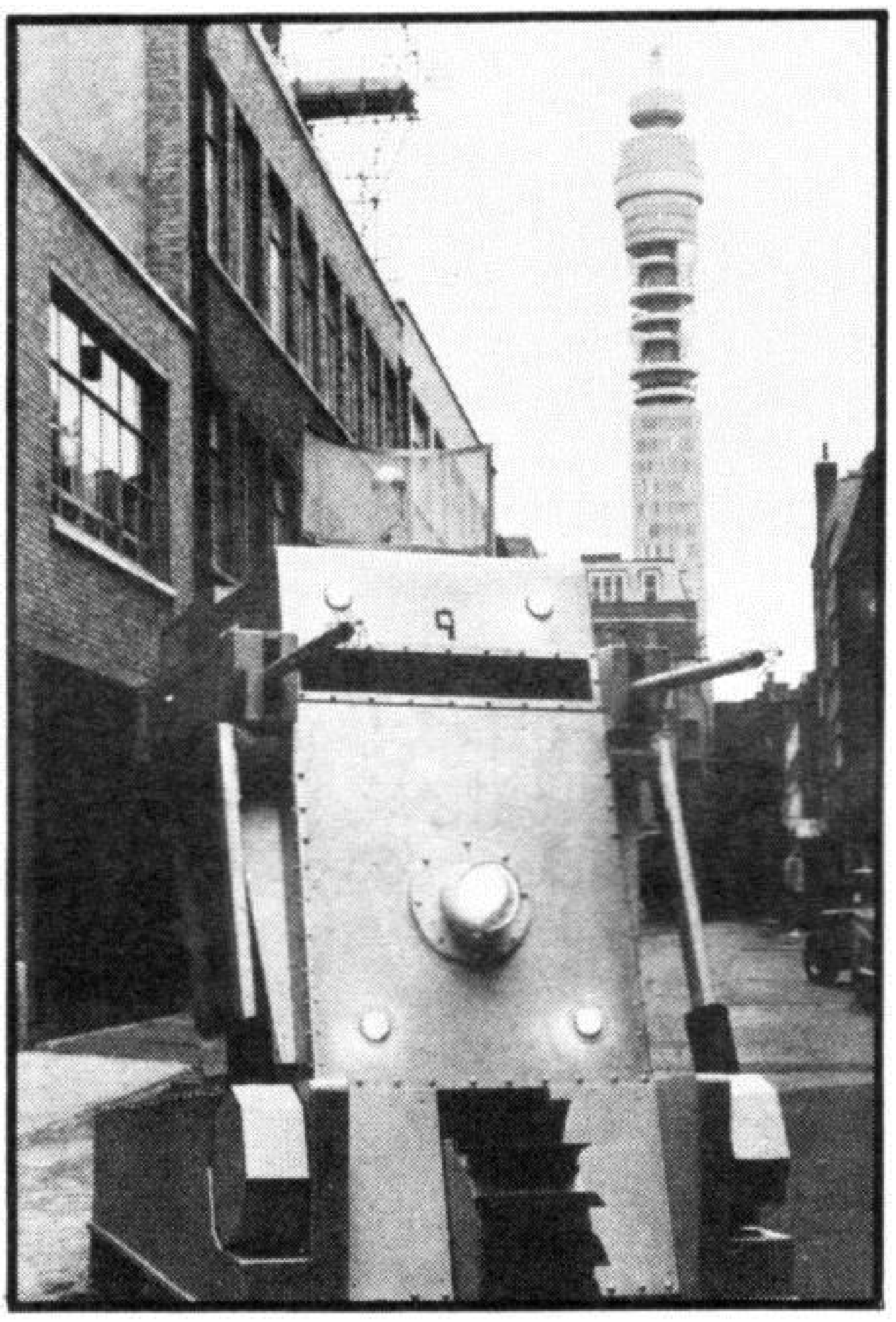
"Kit and I were besieged by book and film offers and after working off my BBC contract on *Softly, Softly* I left to go freelance."

"Mac Hulke called me and said he'd been asked to write this Cyberman thing."

It wasn't long before Gerry returned to *Doctor Who* to write books and a TV script, altered by Robert Holmes – the *Revenge of the Cybermen.* "Mac Hulke called me and said he'd been asked to write this Cyberman thing, but he didn't think there was enough material, so we talked and realised I was the one to do it. I did and was able to bring in some of my own background stuff. They asked me for more than I could supply, but I've fitted them in where I can.

"As for *Revenge,* which was the wrong title if ever there was one – mine was 'Something *In Space*' – basically what happened was that they wanted a cheapie, so I wrote the whole thing as a sort of Las Vegas in space – long before I'd ever been there, though I've been there many times since. It was a very concentrated script. You saw quite a bit of it with the plague stuff, and it was a little like *The Moonbase* with the Cybermats.

"At first it was a kind of *Marie Celeste* space casino, with all these deserted roulette tables. The Cybermen were destroyed with the gold used there, gold being the only pure metal. Then they got more money and decided to write in a sub-plot, which I thought diffused the interest a bit.


The War Machines.

"I always find in TV that if you keep a straight storyline with strong characters you get excitement, but if you have too much going on and too much crammed in, it loses direction. This happened a bit and though I liked the Tom Baker Doctor, he was a bit over the top in places and tended to dominate the opposition, whereas I always thought that the menace should be greater than the Doctor."

Apart from more recent books, Gerry has worked extensively in America over the last few years, including being the story editor of the *Vegas* detective show, and having a hand in the screenplay of *The Final Countdown* movie. Now divorced, he is living with Alison Bingeman, the co-author of his *Celestial Toymaker* novelisation. Gerry returned to the States with several new projects on line.

"I'm hoping to interest Stateside producers in an Eighties version of *Doomwatch.* I have a few tapes and they went crazy about them, so you never know what might happen with that. I think that would be very exciting, as a lot of the stuff we were doing all those years ago is as relevant as it ever was . . ."

◆

Photo – Steve Cook

ARCHIVES

First shown: Oct 1968

The Mind Robber

EPISODE ONE

The Doctor's joy at the defeat of the evil Dominators (preceding story) is shortlived – lava is spreading rapidly towards the ship. He and Jamie dash inside, but their attempts to take off prove unsuccessful, as the fluid links cannot take the load.

The TARDIS is about to be engulfed and the Doctor explains there is only one, untried, way of escaping from the lava – to use the emergency switch and take the ship right out of the space/time dimension and thus out of reality itself. However, the Time Lord isn't sure this is the right thing to do and Jamie intervenes, operating the relevant switch. The TARDIS takes off, vanishing from the planet Dulkis just as the flow of lava reaches it.

The Doctor announces they have now landed nowhere and goes to check the power room. Zoe explains that this must mean that there is nothing outside the TARDIS and Jamie suggests they change, not approving of his companion's revealing Dulkian outfit. Zoe agrees and joins the Doctor in the power room having changed into a sparkling cat suit.

She tries to re-assure the troubled Doctor that as they are nowhere, there should be nothing to worry about, but the Gallifreyan is still not convinced. He says they must at all costs remain within the ship, because once outside, they would be up against all the forces of time and space as they understood it.

Back in the console room, Jamie is delighted to see an image of his Highland home on the scanner, and to hear the familiar sound of the bagpipes. Zoe returns and he tells her about this phenomenon, but by now the image and the sound have ceased to exist.

He checks the console and finds that a warning system designed to alert the crew to the presence of danger is switched off, meaning that they must have landed safely. But Zoe's attention has been grabbed by the image she now sees on the scanner – her home city! They begin to argue as to whose is the real image and Zoe suggests going outside to discover who is right. Jamie refuses to leave without the Doctor and goes to find him. The image of Zoe's home city returns to the scanner and the girl loses patience. She opens the TARDIS doors, vanishing into a white void beyond. The image of the city snaps off from the scanner.

Jamie persuades the Doctor to return to the console room, and they discover Zoe gone. The Doctor says that the images were put there to tempt them out. The emergency unit on the TARDIS begins to sound and Jamie rushes out of the ship in an impetuous attempt to find Zoe. Left alone in the ship, the Doctors hears a second warning sound, and questions whoever or whatever is behind this. He sits in a chair, resolving to fight the unseen aggressor.

Outside in the white void, Zoe is lost. Eventually, Jamie finds her, but they are still stranded. They start to shout for the Doctor, but the Time Lord only hears them as further attempts of the unknown force to lure him outside, too. Jamie feels they are being watched – which is quite true, as two White Robots observe the pair from a distance.

Jamie and Zoe help each other to resist further illusions of their home planets and then from the white mist emerge four of the White Robots. Zoe screams, seeing images of herself and Jamie, dressed in white and making beckoning gestures. The Doctor sees the same images and hears a voice warning him to follow them, so as to save their lives.

The Robots fire on Jamie and Zoe, and the Doctor leaves the TARDIS, whose exterior is now white. He summons his companions, now both in a trance-like state. Declaring that all this is unreality, he pushes them back into the ship, where they return to normal. Dematerialising the TARDIS doesn't rid him of his anxiety, however. More power is being used than is being stored.

Meanwhile, Jamie awakes from a strange dream of a unicorn. At this the Doctor hears a screeching, alien noise within his mind. Trying to concentrate on reading figures on the power meter is hopeless, as the noise becomes more powerful. The Doctor gives in, sinking to a chair. The TARDIS explodes in space. Jamie and Zoe are left clinging to the rotating console. The Doctor is also spinning in his chair. Zoe lets out a scream as the console is shrouded in white mist . . .

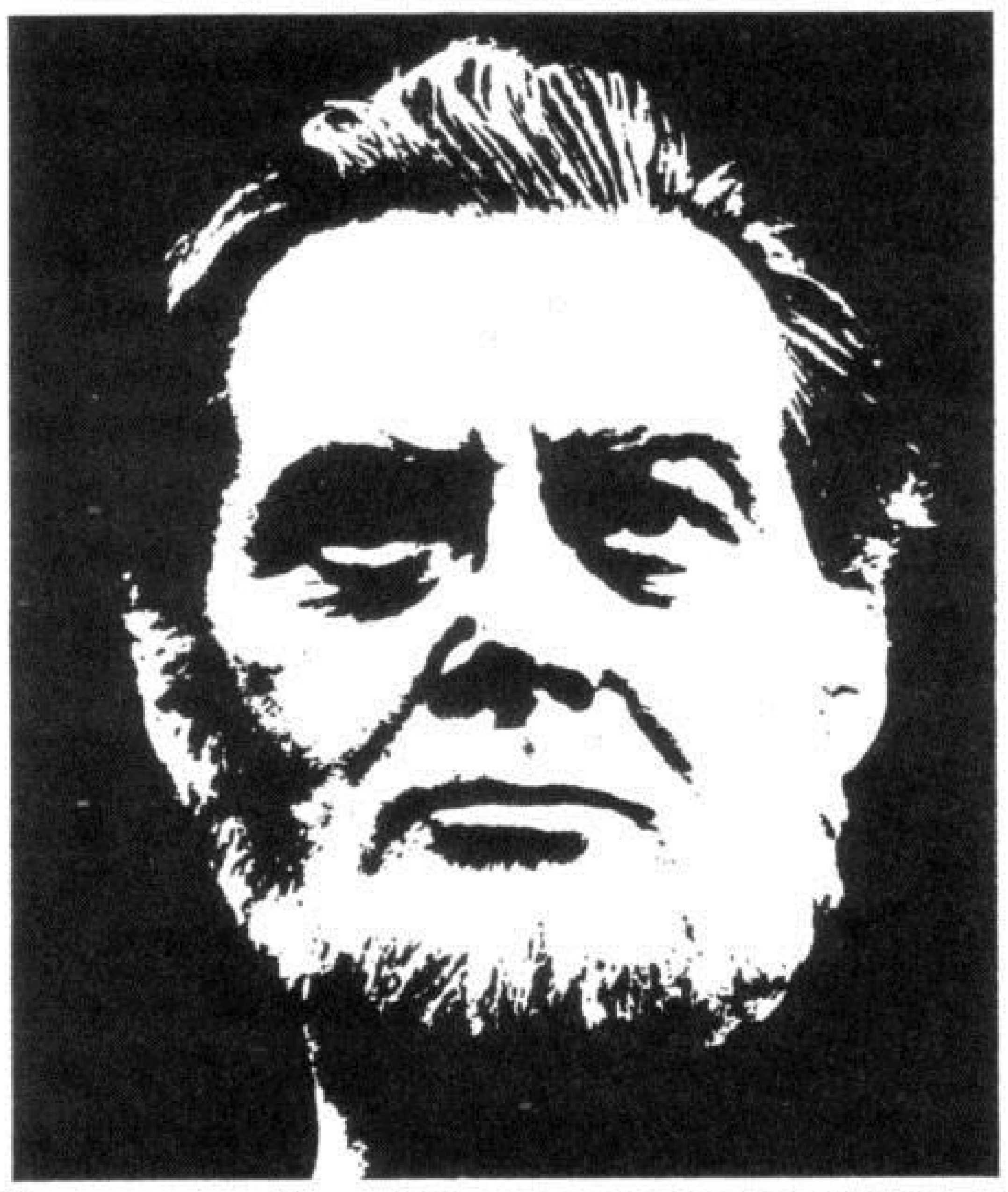
EPISODE TWO

Jamie finds himself walking in a weird forest, with Zoe's voice calling to him. His reply is cut short when he sees an English Redcoat advancing from a dark corner. Charging at one of his old adversaries, Jamie is fired upon by the Redcoat and is immediately frozen like a block of stone.

Elsewhere in the same forest, Zoe, too, is calling for her fellow travellers, until she finds herself trapped by high walls. There is only one way out, through a big oak door, but on entering she plunges with a scream into the darkness. The door shuts behind her. Zoe's plight has been observed by a figure in a kind of scanning room. The figure now turns his attentions to the Doctor, who, until found, cannot be completely controlled.

The Doctor himself is in the same forest and sets about finding his companions, which is difficult as their cries seem to come from all directions. Concentrating on first finding Jamie, he is put off by the darkness, a problem rectified by the viewing figure who also needs the light to find the Doctor.

Alerted by a strange noise, the Doctor hides just in time to avoid an encounter with a group of clockwork soldiers! He re-emerges to continue his hunt, only to meet a tall man speaking in a weird language and holding a pistol. After trying various forms of communication, he hits upon English and the stranger responds. He tells the Doctor that he hasn't seen either Jamie or Zoe and that he can't help search for them, as the Master ▶



has an order of impeachment against the Doctor, who is charged with high treason.

The stranger leaves, but although the Doctor tries to follow, he discovers that the stranger has vanished, possibly, he speculates, because he is another illusion. The next trial the Doctor faces is from a group of small children who begin to quiz him on a series of well-known riddles. Answering them correctly, he is told he may be suitable before the children rush off for tea.

Jamie's calls lead him to a clearing, where the Doctor finds his young friend in cardboard cut-out form and positioned next to a safe and a well. Decoding another puzzle, which tells the Doctor that Jamie is both safe and well, he next has to make up an identikit version of the boy's face. This he does incorrectly, however, causing Jamie to return to animation with a different face! The Doctor shows a dismayed Jamie the result in a pocket mirror and the pair go off to find Zoe.

They find her trapped behind a door, which is actually just a brick wall with a door painted on it. The Doctor recognises this as another riddle – when is a door not a door? Answer – when it's ajar! This agreed, Zoe appears imprisoned in a giant jar and Jamie helps her to struggle out of the top. Zoe is alarmed by her friend's new face, and is told that this may be a place where nothing is impossible.

Trying to find some way out of the forest, Jamie climbs a tree, to discover that this is rather an unconventional forest, made up of words. All the trees are letters, spelling out old sayings like, "a stitch in time saves nine" and so on. Jamie spots a way out, but as he climbs down, the stranger appears once more and attempts to persuade the travellers out of this course of action. He confirms that all the tests are being set by the Master, whoever he is.

At this, the toy soldiers advance once more and the travellers hide, only to be given away by the stranger, who cannot see the soldiers. He departs as the soldiers drive the TARDIS crew into a wide stretch of land, observed by the Master from his scanning room. Jamie hears a noise of hooves, but as the trio turn, they see that the creature charging towards them is not a horse, but a unicorn – in a far from friendly mood!

EPISODE THREE

The travellers have nowhere to run to, and the Doctor orders them to stand absolutely still. He reminds them that the unicorn is a mythical beast and as such its existence can be denied. The creature turns into a cardboard cut-out. The Doctor recognises that whoever this Master is, he has a fantastic brain, a judgement echoed by the Master himself in his praise for the Doctor's intelligence. But they cannot escape the trap for which they are heading – their fates are inevitable and the Doctor is the right choice.

Meanwhile, the companions have moved on and found themselves in front of a house. Here the Redcoat appears again and Jamie charges at him once again, only to be turned into a cardboard cut-out as before. The Doctor knows what comes next and the jigsaw pieces of Jamie's face appear to be re-assembled. Zoe is now scornful at the Doctor's previous error. She helps him to place Jamie's face correctly, and with Jamie back to normal, the trio turn their attentions towards the house.

Going through the front door, they find themselves in a candlelit interior, with four tunnels leading off in different directions and a ball of twine for potential investigators. Jamie attaches the twine to the now locked door and the Master watches happily on his scanner – the travellers have now entered a maze, their progress being marked on an electronic scanner. Zoe quick-wittedly works out this labyrinth, and Jamie is left behind with the twine, which has now run out. The Doctor and Zoe carry on. They find their way to the centre of the maze, and discover human bones and some kind of tracks in the dirt. Zoe remembers the myth of the Minotaur, and the Doctor reminds her that this was not fact. But approaching roars have been growing ever louder and now Zoe screams as something enters the chamber.

Jamie hears this and rushes off, only to bump into one of the toy soldiers. He notices that the thing sees through a light fixed to his helmet, and throwing his jacket over this, he dashes off. Jamie's action briefly blacks out the Master's scanner, but in seconds the soldier has freed himself and gone off in pursuit of the Scot.

The Doctor forces Zoe to repeat that the Minotaur cannot and does not exist, at which the creature, which had been moving in for the kill, promptly vanishes. They leave to find Jamie, but of course he is not there. Instead the stranger re-appears and from his conversation, the Doctor deduces that he, too, is a fictional character – one Lemuel Gulliver. Gulliver leaves and the Doctor explains that he can only speak in the words given to him by Jonathan Swift – and after Zoe argues that this is ridiculous, the Time Lord tells her that they have arrived in the Land of Fiction, where unreality can be real. The pair depart, Zoe wearing Jamie's discarded jacket.

Jamie comes out in front of a cliff face and realising his enemy will be unable to follow, he starts to clamber up the heights. But then, he finds himself trapped on a ledge. Aloud, he says that what he really needs is a rope and just as he has spoken, one appears.

He climbs up to a window to find that the rope was somebody's hair – the Princess Rapunzel, who is very disappointed when she discovers that Jamie is not a prince. He clambers in at the window, and realises that Rapunzel is now nowhere to be seen. The room is highly futuristic, full of machinery which is recounting famous stories of some kind or another. A ticker-tape machine is busily telling the Doctor and Zoe's story – it says that having failed to find Jamie, the travellers have now returned to the Minotaur's cave and are now approaching a new terror!

The Doctor and Zoe find a statue, which begins to come alive. This is the legendary Medusa, and as Jamie discovers from the fiction, one glance from its eyes can turn a mortal into stone. The Doctor tries to convince Zoe that the Medusa cannot be real, but the woman is approaching, snake hair writhing, arm outstretched and Zoe can't fail to find her real. Panic enters the Doctor's voice as he shouts at his companion not to look . . .

EPISODE FOUR

Medusa moves closer, and Jamie reads that all is not lost, as the Doctor finds a sword at his feet with which to kill Medusa. However, the Doctor realises that you can't kill something that doesn't exist and instead remembers how the fictional Medusa was disposed of. Acting accordingly, he uses a small hand mirror so that Medusa sees her own image and turns herself into stone.

Jamie reads all this and then tries to leave the room, but finds his escape barred by a grille and his presence announced by a howling alarm. A voice announces that a search party will be sent to find him and Jamie realises that he tripped a light beam placed against intruders across the door.

He is puzzled when Gulliver's subsequent arrival fails to trip the beam. Gulliver informs Jamie that under the laws of this kingdom, every stranger must be searched and that it is possible he will be put to death. At this, Jamie hides from approaching White Robots, whom Gulliver does not see. After they have gone, and ignoring warnings that escape is impossible, Jamie begins to try the grille over the window.

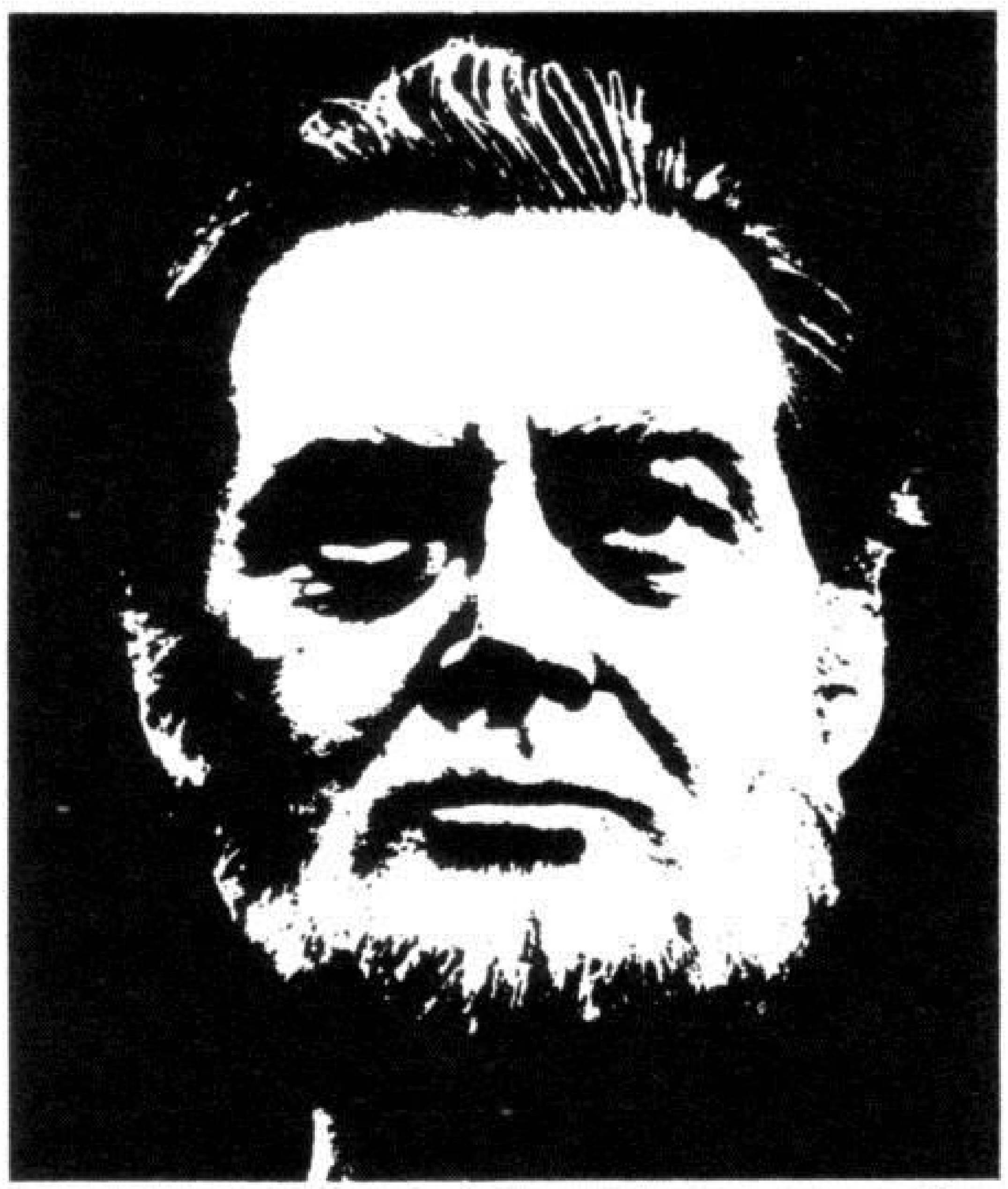
The Doctor and Zoe find their way to the base of a hill, on the top of which stands an impressive Citadel. In a flash, a masked and caped figure appears. Zoe recognises him as the Karkus, but the Doctor's derision of the Karkus' gun, which is scientifically impossible, causes the weapon to vanish. The Karkus begins to limber up so as to tear the Doctor limb from limb and Zoe's assertion that the Karkus is a fictional comic strip creation of the far distant future isn't much use to the Doctor, as he has never heard of him and so doesn't know he's fiction. The Karkus attacks the Doctor, but is defeated by Zoe.

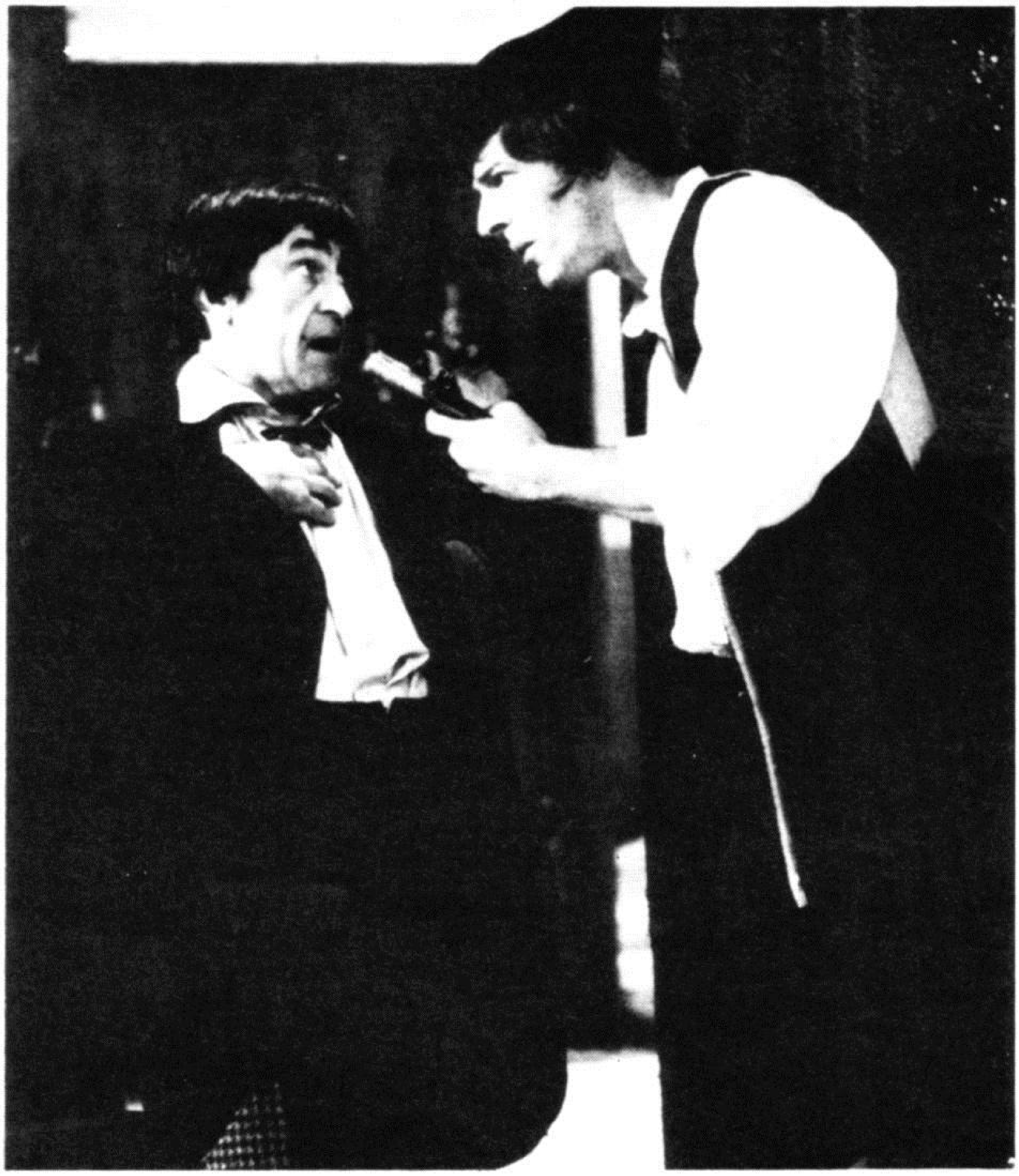
The Karkus is now Zoe's slave and she asks him to show them to the Citadel. They arrive at a vast door with a shuttered grille in it. Zoe releases the Karkus and the Doctor rings the bell. A voice asks for identification, which the Doctor provides via a skilful interpretation of the Karkus' voice. The door opens and they enter.

The Doctor and Zoe arrive in the room where Gulliver is confirming to Jamie that somebody in authority gives orders there. Jamie warns his friends of the light beam and they jump over it. While the young Scot remains set on leaving, the Doctor insists on finishing his business with the Master. Gulliver advises that they make their peace with the Master and settle down somewhere. He leaves.

Jamie shows the Doctor the ticker-tape machine and the Doctor at last realises what is going on – writing about an event after it has occurred makes it history, but writing about it before makes it fiction. As a result, had they followed the story as told by the tape, they would have become fictional characters. This frightens Zoe and she tries to leave, tripping the alarm in the process. The Doctor decides against hiding and when the White Robots appear, he demands an audience with the Master. The trio are pushed towards a wall and through a door which suddenly appears behind them.

The Master is a genial old man who greets the travellers with great cour- ▶





◀ tesy. He will not, however, answer the Doctor's questions as to the purpose of the tests which the Time Lord has passed with flying colours. He says he was taken from his old world – 1926 England – and his old job – as copywriter on *The Ensign* boys' magazine, to provide the creative energy for this world to function. As a result, he cannot leave. The Master denies being imprisoned there, though, and says he enjoys the life.

Jamie and Zoe slip out unnoticed as the Master points out that he is mortal and will soon die, whereas the Doctor exists out of time and so has been brought here to take over the Master's position. When the Doctor declines, the Master speaks with a different, unhuman kind of voice, denying the Doctor the choice. There is no alternative.

Jamie and Zoe are now in the library and attempting to find a way out. They are hemmed in by White Robots as the Doctor refuses his new job once more. The Master tells his unwilling guest the latest chapter of his serial – Jamie and Zoe have been caught trying to escape and the White Robots now fire on them, pushing the two friends in between the pages of a vast book of fables. Will the Doctor act to save their lives? The covers of the book inexorably close in and then shut . . .

EPISODE FIVE

The Master informs the Doctor that Jamie and Zoe are now fictional characters and can only be saved if the Doctor takes over. The Doctor still refuses, though, and escapes the Master's White Robots by scaling a bookshelf. The Master is not too perturbed – the Doctor cannot escape but will play the game a little longer. The Doctor makes his way out onto the roof of the Citadel. Climbing down to a small paved area, he hears a door begin to open and he presses himself against a wall.

He is relieved that it is Jamie and Zoe who appear. Zoe suggests they return to the TARDIS and Jamie points out that it has broken up, so they can't. This dialogue is repeated and then the Doctor realises the horrible truth of the Master's actions – Jamie and Zoe really are fictional. He looks through a skylight and sees the master tape of the storyline below. He is going to create a world of fiction all his own, but he cannot open the skylight until he accidentally summons the obliging Karkus, who rips the skylight open and fetches the Princess Rapunzel to help the Time Lord down.

The Master watches displeased as the Doctor begins to type. He is just about to write that he saves the day when he realises that to do so will turn him into a piece of fiction as well. Seeing a toy soldier in the shadows (the Master's method of observing him) he climbs back up only to discover that Jamie and Zoe are both gone and Gulliver and the children are in their place, explaining that they had to go but will return soon.

The duo have been summoned by the Master, who is now instructing them that the Doctor is completely evil and no punishment is too great for him. Zoe asks what they are required to do. A depressed Doctor is alerted by the children to a new presence in the area – the TARDIS. From the ship emerge Jamie and Zoe, who tell the Doctor that the time has come and shove him inside.

The TARDIS falls apart to reveal the Doctor trapped within a transparent box with his head embedded in a kind of electronic helmet. The box disappears and then re-materialises within the Master's chamber. The latter now informs the Doctor of the computer which controls his new plan.

The Doctor is to be incorporated whole into the machine itself, his knowledge being used to take over the Earth. Then the human race will be taken to the Land of Fiction to provide an enormous depth of imagination to help the computer extend itself into other worlds of reality. The Doctor, on the other hand, reasons that he now has equal power with the Master, as the computer cannot control his mind and since his thoughts are now linked in with the Master brain, it will create whatever he wants.

A battle of fiction now begins, with Jamie and Zoe very much under threat until the Doctor makes Rapunzel help them to climb down into the Master's chamber. Between them, the

Master and the Doctor fight it out, using fictional characters such as Cyrano de Bergerac and D'Artagnan. Eventually, the computer panics and orders the White Robots to destroy the Doctor. The Master pleads for another chance, to be told that he has failed. The Doctor is released from the Master brain to face the robots, and Jamie and Zoe, watching from the back of the room realise they must attack the computer.

Just as the Doctor is to be destroyed, Zoe starts pressing all the buttons on the computer and the machine goes haywire. The Doctor releases the Master and the White Robots fire at Jamie and Zoe, missing and blowing up the computer console instead. The Doctor, Jamie, Zoe and the Master all flee – but the White Robots are following their last instructions and destroying everything, which the Doctor hopes will finish the Land of Fiction and restore them to reality. There is a massive explosion and the four fade in the white-out. The TARDIS re-assembles in space . . .

THE MIND ROBBER starred **Patrick Troughton** as the Doctor, **Wendy Padbury** as Zoe, **Frazer Hines** as Jamie, and guest starred **Emrys Jones** as the Master, **Hamish Wilson** as Jamie and **Bernard Horsfall** as Lemuel Gulliver.

fact file

THE ORIGINS

Problems and complications affect even the best planned of television productions, but *The Mind Robber* suffered a string of upsets that defied the norm and went quite definitely 'beyond a joke'. The problems began when script-editor Derrick Sherwin pruned an episode from the preceding tale *The Dominators* and was then forced to provide one whole episode for *The Mind Robber* using no sets other than the TARDIS, no main guest cast and only stock props.

With little or no time, Sherwin sat down at his typewriter and constructed a kind of nightmare for the Doctor which could fit in quite well with the 'Land of Fiction' four parter due to follow. Several changes were made to that script to link it in more closely with Sherwin's uncredited opening episode, such as re-introducing the previously absent White Robots into a later instalment. But aside from these, Sherwin used just the TARDIS set, a studio in Television Centre painted entirely white and surrounded with a white curtain called a cyclorama, some White Robots (actually all coloured) from an old *Out of the Unknown* episode and a couple of filmed inserts for the end.

This accomplished, further problems hit the production when, following the outside filming, at a disused airstrip (for the unicorn scene) and at Harrison's climbing Rocks in Kent (later used for *Castrovalva*), and following the first studio recording, Frazer Hines went down with chicken pox. As soon as it was obvious that there was just no way Hines would be able to make the next recording, Sherwin had to write a hurried explanation for Jamie's change of appearance. Frazer Hines' cousin Hamish Wilson agreed to take on the part at very short notice and within a week, Hines was back at work.

THE EFFECTS

The unicorn was a horse, supplied in the wrong colour and painted white by a frantic production team, who also attached the horn to the unfortunate beast's head. As for Medusa, that was the first use of the highly expensive process of stop motion animation in the series, whereby the snakes on Medusa's head were made to move literally by filming them frame by frame, changing each one's position slightly.

All the lines spoken by Gulliver actually came from Jonathan Swift's *Gulliver's Travels,* though Ling changed them around a bit. He was chosen to write the script because at the time he was the storyliner for his joint creation, *Crossroads.* Both Terrance Dicks and Derrick Sherwin were then writers for the Midlands soap, and *The Mind Robber* (originally titled *Manpower*), came out of a journey to a *Crossroads* script conference. Ling propounded the theory that everything must go on living somewhere and the 'Land of Fiction' arose out of this.

The director was David Maloney, who was to become one of the show's most prolific directors. His cast included another member of the Hines family – Ian Hines, who was cast as one of the clockwork soldiers. Other cast members included Bernard Horsfall as Gulliver, an actor later to return in *Planet of the Daleks* and *The Deadly Assassin,* and Christopher Robbie as the Karkus.

Robbie remembers: "We rehearsed in the height of summer and I recall that Wendy Padbury wore a skirt that was up to her armpits. We had to do this fight scene and I remember thinking what a pretty behind she had! It's funny, the only other thing I can really remember is how rude Patrick Troughton was to me, and that Bernard Horsfall passed me in the street the other day and I remember thinking 'Oh, I knew him from somewhere'!" Robbie later returned to play the Cyberleader in *Revenge of the Cybermen.*

Playing one of the children was Sylvestra Le Touzel, who has since become a successful actress, with credits including the lead in an episode of *Maybury.*

THE SETS

Designer Evan Hercules, soon after to defect to ITV, had to create some very specialised sets for this production, although some came from stock. Principal among excellent prop achievements were the huge jar and the enormous book designed to 'crush' Jamie and Zoe. There was no incidental music composed for this script, although some stock music was used in the climactic fight between the Master and the Doctor's fictional characters. When this story was scripted, the character called the Master bore no relation to the character later created by Roger Delgado, although this has since caused understandable confusion.

The story was not properly concluded until the opening episode of *The Invasion,* which followed two weeks later. In this we see the TARDIS completely back to normal, and it is intimated that the whole adventure may have been a collective nightmare. Visual effects came from department stalwarts Jack Kine and Bernard Wilkie, while John Greenwood arranged the fights.

One of the few Patrick Troughton stories to survive the mass junkings of the BBC Archives, it remains, despite its hurried production, an excellent and very well made story. Among the cast it rates as about their joint favourite adventure and it's not hard to see why, with its high level of fantasy. The script was novelised last year by the original author Peter Ling, and there is a possibility that a video of the story may be released some time in the future.

◆ **Richard Marson**

Season 13

Many of the followers of the series call the second Tom Baker season the greatest in the show's history, combining excellent writing, acting, direction and a consistently high standard. Richard Marson recalls *Doctor Who*'s Thirteenth Season with contributions from those who were involved and fans.

This was the Gothic era, the time when script-editor Robert Holmes allowed his own preference for Grand Guignol horror and suspense to permeate the stories of the season. In his quest for credible and exciting plots, Holmes was ably supported by the young and dynamic producer Philip Hinchcliffe, whose extensive reading and previous experience as a writer and story editor at ATV Midlands held him in good stead for the demands of *Doctor Who*.

In the public eye, it was the stars themselves, Tom Baker and Elisabeth Sladen, who kept the audiences tuning in week after week and helped to achieve the highest ratings ever over one continuous season. Tom Baker was undoubtedly at his peak. Now firmly established in the role, his massive personality was still being kept somewhat in check by the producer and by the string of highly capable and experienced directors working on the show. He was at his best; hypnotic, compulsive and instantly believable.

The late Douglas Camfield, who directed two of the stories that made up this season, said of the star, "Tom could often be difficult, and from all accounts went on to become more troublesome, but he did care deeply about what he was doing. He was a fastidious actor who would overlook nothing in his continual search to pinpoint and portray exactly what he felt this alien character to be. He could give one a fair old run-around in a rehearsal, but he respected who was boss. His arguing was only a result of his determination to make everything as 'right' as was possible."

Baker's working relationship with Elisabeth Sladen was very strong, something which was always in evidence on screen. When Sarah and the Doctor rowed, it wasn't with the childish pettiness of more recent incarnations, but with the depth of two old friends who were often at odds as to how to deal with perilous situations.

Sarah was strong minded but she wasn't a whiner, enduring levels of discomfort and hazard that would have driven an ordinary person mad within days. In the course of this season she was blinded, stalked by bug-eyed monsters and nearly eaten by a Krynoid. But she was up and running at the first opportunity.

Viewer Ruth Bailey remembers, "Sarah was great. I used to think she was wonderful because she was leading the kind of life I always wanted to lead, afraid of nobody and always up to her ears in adventure."

The season kicked off with a story held over from Baker's first year in the role, Robert Banks Stewart's *Terror of the Zygons*. This was a superb piece of storytelling, in many places achieving an atmosphere of brooding menace that has rarely been equalled since. The hunting of the chameleon Zygon through the woods and into a deserted barn stands out as a particularly chilling set piece, as were shots like the opening destruction of the oil rig and the washing up of the body on shore.

It was a story full of 'moments', instances that live on long after the precise details of the story have faded. This was a trait of the period – each story had enough of these set pieces and stunning moments to give the show an overall hallmark. This was genuine style.

Unfortunately, *Terror of the Zygons* also demonstrated some appalling effects, most of which were centred around the contentious Skarasen, whose very size indicated that hard pressed BBC Visual Effects would not have a success on their hands with this aspect of the story.

The Zygons themselves, though, were a triumph, moving with realism and visually both towering and threatening – and the transformation between Zygon and human shape was yet another impressive effect.

Story number two was one of those *Doctor Who* adventures which are more easily forgotten except by the most ardent of followers. It was, however, a well-produced tale of madness and claustrophobia, directed by the prolific and highly talented David Maloney, who remembers, "Philip Hinchcliffe, the producer, was a very ambitious man. He didn't see *Doctor Who* as a job for life, but in his time with the programme was particularly keen that it should be noticed. And the only real way for it to be noticed, unless you count spurious publicity stunts, was to make the series as interesting to watch as possible. That was the aim with using devices like the freeze frame ending and the weird design of the jungle in *Planet of Evil*."

This series was a designers' *tour-de-force*. Everywhere imagination seemed to have been allowed to run riot. As a result, the occasional tacky set or costume looked a lot worse in comparison (the space ship interior in *Planet of Evil* is a case in point).

The success of the third story *Pyramids of Mars*, as with so many of the Robert Holmes inspired scripts, lay in the strongly traditional way in which the plot developed, enlivened by the addition of the fanciful and extreme. *Pyramids of Mars*, covered in *Nostalgia*, **Issue 122,** exploited one of the oldest Hollywood horror clichés – the curse of the mummy. Not only this, it was set in the Edwardian

FLASHBACK

Planet of Evil.

era. There were many pleasures here, including the detail and opulence of the sets and location (Star Groves House in Buckinghamshire).

All this was combined with one of the most alarming villains of Tom Baker's entire era, the deadly, evil Sutekh. Viewer Caspar Ridley recalled, "Seeing this story on the recent BBC video release reminded me of how much I was terrified as a kid. There were some pretty gruesome moments. All the deaths were acted with such conviction. Worst of all, though, the whole house was surrounded by a forcefield from which there was no escape. The house wasn't dissimilar to my school at the time, so you can imagine what games we ended up playing in the weeks after the story was shown."

Caspar Ridley isn't the only one who found this story mesmerising. Anna Brown remembers, "It was scary all right. I was normally okay when watching *Doctor Who,* because I could fairly easily tell that the monster was just a man dressed up, but this lot were something else – I just couldn't tell how they'd found men big enough to play those mummies, especially with the weird design of their chest units, which didn't seem to leave any room for much else inside."

Inevitably, the following story was a bit of a let-down, although in retrospect, *The Android Invasion* was still far from being below par. Indeed, it was much more inventive than much of the material its author, Terry Nation, had been contributing in the preceding few years. Again, the design team came into their element with the grotesque appearance devised for Styggron, and director Barry Letts was delighted to be back in with *Doctor Who* after a year away.

He said: "Directing *The Android Invasion* was a very happy experience for me, because although one could never say that working as a director was free from trouble, it was certainly refreshing to see Philip about my problems, rather than having to be on the receiving end of a whole string of other people's difficulties. We filmed in the high summer and the atmosphere couldn't have been better. Tom was absolutely in his element and it was greatly satisfying to see him so well and successfully established in the part. I thought it was a lovely gesture of Philip's to ask me back to direct this one and I'm very glad I did."

▶

FLASHBACK

Brain of Morbius.

◀ About the only person unhappy with the story was the late Ian Marter, who made his last appearance in this adventure. In an interview he gave some two years ago, he said: "I least enjoyed my last story because there was no real reason for Harry to be in it at all. My last scene was particularly frustrating as Harry just sort of fizzled out, sitting tied up on the floor. No disrespect to Patrick Newell, who made me laugh a lot and cheered me up, or to Martyn Friend, who is an old mate, but I wish Harry could have been blown up while trying to save Sarah Jane or something like that."

Another actor who fizzled out from the show at this time was the long-serving Nicholas Courtney. In *The Terror of the Zygons*, the Brigadier made his last appearance until *Mawdryn Undead*. Courtney was in fact due to have featured in both *The Android Invasion* and *The Seeds of Doom*, but the BBC were never sure enough of the Brigadier's involvement until it was too late and Courtney had committed himself to a run in a theatre play. This season had very little in common with the Pertwee years, and dropping UNIT was quite deliberate. Philip Hinchcliffe: "I felt very strongly that we shouldn't be riding on the back of what was by now a rather clapped-out concept. UNIT had been very popular in its day, but as a method of generating new and original plotlines, it had served its purpose."

The penultimate story of the season was a controversial one. *Pyramids of Mars* had caused a stir with its uncompromising violence and with the unremitting suspense, but this time the watchdogs felt that the *Who* team had gone too far. *The Brain of Morbius* was a clever re-working of *Frankenstein*, but it was a bit explicit when it came to the depiction of the creature's torment and to the visual depiction of the brain itself.

Elisabeth Sladen least enjoyed this story because she felt that some of the situations within the script weren't very credible: "For instance, I kept saying, 'look, it's stupid that I'm standing here screaming my socks off, when all I have to do is run, the monster being far too slow to catch up with me.' That whole scene felt bad and it was very hard work."

Director Christopher Barry dismissed accusations of over explicit emphasis on gore; the *Brain of Morbius* was clearly no video nasty, he pointed out and Robert Holmes was quoted as saying it could easily have veered into the realms of *Monty Python* lunacy had it been allowed to. As it was, most of the acting was soaring to new heights of 'over-the-top' performance.

However, in spite of the controversy this and the following serial caused, there was no denying its appeal with audiences throughout the country. The BBC even chose to edit *The Brain of Morbius* down and re-screen it later the same year (it is this truncated version that is available on BBC Video). The Corporation was going to do the same with the season's concluding story, *The Seeds of Doom*, until the complexities of holiday scheduling prevented it.

The Seeds of Doom was a prime case of 'serendipity', which *Doctor Who* fans know as something marvellous occurring through complete accident. Originally planned to take up only four episodes, Robert Banks Stewart's second storyline for the show had to be expanded very late in the day, simply in order to fill the season out to its required length. While ostensibly the first two episodes added very little, it is clear in retrospect that they turned a good story into something of a minor classic. The parallels to the classic horror movie, *The Thing*, were obvious to all film buffs, but this story worked in an alarming manner that was all its own. Characterisation was particularly strong, emphasised by some typically solid casting by veteran director Douglas Camfield, for whom this was a *Doctor Who* swan song.

Leading the supporting cast was the late Tony Beckley as principal villain Harrison Chase. Chase was stark staring mad, and Beckley played him to perfection, even down to the black leather gloves and hollow, possessed intonation.

Episodes one and two followed the classic dramatic structure of stranding the cast in a remote outpost, locked in with a horror from which there is no escape. The whole atmosphere of the base was enough to make anyone jumpy and the men who lived and worked there seemed to dislike each other so intensely that it really was a case of every man for himself.

When the first Krynoid had become man-sized and mobile, the suspense of wondering who it would get next was almost too much to bear. Another viewer, Helen Kingsley recalls, "It was one of those things where the audience was almost always one step ahead of the cast. You just knew that somebody was going to run smack bang into the creature, and yet when it happened it still made me leap about three feet in the air!"

Terror of the Zygons.

As the story moved to England, more classic *Doctor Who* followed. At Harrison Chase's opulent manor this new threat to humanity flourished, no person being allowed to stand in its way. There was the infamous scene of a man mutating slowly into a Krynoid, still human enough to realise his pitiful and doomed condition, begging Chase to be taken to hospital.

This was one of many dark moments, others including Chase's fate at the hands of his own crushing machine, and Sarah and the Doctor's desperate escape from the mansion as a fury of plant life erupted around them, in sympathy with the arrival of the Krynoid. In many ways this script was reminiscent of one of *The New Avengers'* – it had a wacky villain, devoted to plant life, lots of action, a tough girl and an enigmatic hero.

It even had a jokey ending, with the Doctor landing the TARDIS on the North Pole instead of some lush tropical paradise! The effects were well above average, especially (and surprisingly) the climactic shots of the Krynoid engulfing the mansion. All in all it was a spectacular conclusion to a brilliant season.

Another of the reasons for the success of this season was the casting. Although it did attract several names prominent in the business, it didn't have many obvious guest stars. To the average *Doctor Who* fan, most of the casts in this era of the show were unknowns. However, they all conformed to the unofficial house style, just this side of going over the top, which gave a unique feel to the series.

A lot of this was to do with the directors, all of whom had extensive experience of working on the programme, going right back to the Hartnell days. Philip Hinchcliffe: "For that season, I reasoned that with the changes in story content and visuals that I wanted to achieve, it would make sense to hire directors who were incredibly familiar with the procedures of working on *Doctor Who*. This would mean that we weren't attempting to change too much too quickly, and that the changes would be accomplished by those who knew the show best. It also generally meant that we were producing the show as cost effectively as possible, as you usually find it is the new directors who overspend, either in an attempt to get themselves and their work noticed, or because they simply don't have enough experience of working in a tightly-budgeted show like *Who*."

Philip Hinchcliffe himself seemed to have budgeted so that none of the shows looked too cheap, nor on the other hand, over produced and showy. The storylines, whilst trying new concepts and the new underlying Gothic theme, were still within the recognisable boundaries established by previous years of the programme.

The late Robert Holmes recalled: "There was an awful lot of work for me to ensure that the writers kept within the limitations that we ourselves had imposed on the series. We wanted a certain relationship between Sarah Jane and the Doctor, and we were especially set on how we wanted the Doctor to behave and speak. There was a lot of re-writing, not only with these characters, but also to keep either within budget or within the Gothic style I was so keen on.

This happened most with scripts from Lewis Greifer (original author of *Pyramids of Mars*), Robert Banks Stewart, who was new to the series anyway, and Terry Dicks, who had very much his own way of doing *Doctor Who*, a way which didn't always coalesce with mine, just as it hadn't the other way around when I was the writer and Terry was the editor."

It was during the recording of this season that each four part serial was allotted an extra day in the studio, on the second recording session. This allowed for the greater technical input that Hinchcliffe desired, and which was so evident in virtually every story this season. Location filming remained important, although it was not as predominant as it had been during the Pertwee era. This time much more was accomplished within the boundaries of the BBC studios, which included the film stage at Ealing, utilised for the impressive jungle set seen in *Planet of Evil*.

The series was riding on a high, both in terms of the stories it was producing and in terms of the large audiences. The press were having a field day with this new and exciting *Doctor Who*, and whether good or bad, the constant publicity was doing the show no harm, making it an increasingly integral part of the BBC's Saturday night ratings pull over ITV.

Perhaps the main reason for the quality and reputation of Season Fourteen is that the front office; producer and script-editor, backed by the teams of directors and casts, seemed to have a clear series of objectives which were followed through. There was just the right mixture of change and tradition, standards were consistent and the programme's inner confidence seemed to come through in the verve and polish with which each episode was presented. Six of the best indeed! ◆

FORUM

In the first of an occasional series of readers' contributions, Althea Fleming argues . . .

Could there be

Imagine this scene: a packed press conference called by *Doctor Who* producer John Nathan-Turner. It is 24th October, 1980, and somehow the news that Tom Baker has decided to leave the serial has leaked. This press conference is an effort to avoid a tidal wave of wild speculation by making an early announcement, but on the way to the conference Tom and John have concocted a bit of fun between them. That bit of fun is the bombshell Tom drops when at the end of his announcement he adds his best wishes for the next Doctor, "whoever he or she is". The result is pandemonium. That is the way John Nathan-Turner describes the beginning of the speculation about a change of gender for the Doctor on pages 162-3 of *Doctor Who: A Celebration.* And it's a line of speculation that may be revived every time the Doctor regenerates.

Will there ever be a woman Doctor? John Nathan-Turner has said it isn't likely, and many fans vehemently oppose the idea of a sex change for their beloved hero. Pity. It's a shame to put unnecessary limitations upon a format that otherwise has almost limitless potential in stories and characters. And the right actress in the role might be *very* interesting.

However, the right or wrong of that isn't my topic here. I propose to attack the question from the point of view of theoretical biology and offer a variety of possibilities for consideration.

First we must start with a more basic question: what is Time Lord regeneration? Most fans have probably seen at least one regeneration take place. But seeing it happen and knowing what underlies the process are not exactly the same thing. If we look at regeneration as a biological process and not just a dramatic ploy to replace one actor with another, we must consider the nature of a Time Lord's body.

Kyle King in **Doctor Who Magazine Issue 98** suggested that a Time Lord's body might be merely decorative, like a suit of clothes, and referred to the Troughton-Pertwee and Romana regenerations, where a selection of bodies was shown. Perhaps that could be. But that would make regeneration seem entirely too frivolous a process for my taste, because the Doctor is usually at death's door when regeneration occurs and apparently it is his only means of survival.

It is true that at the end of *War Games,* the Time Lords paraded a number of images from which they expected the Second Doctor to choose his successor. That wasn't a life-or-death end for the Doctor. But when the Third Doctor appeared in *Spearhead from Space,* he collapsed into a coma. Perhaps this is an indication that regeneration isn't as simple as Troughton's ending made it seem.

***Joanna Lumley, at one time tipped as a strong contender for the role of the Seventh Doctor, here seen in* Sapphire And Steel.**

As for Romana's regeneration that was a season noted for its strong emphasis on humour. It might be best to think of her regeneration as just a send-up of the process and not a matter for serious consideration. On the other hand, Romana was very young – only 148, as stated in *The Ribos Operation* – and it was possibly her first regeneration. So perhaps extreme youth gave her more energy with which to indulge in a playful regeneration.it may be that both the reason for and timing of regeneration affect the process of change.

GENETIC CODE

This matter of the energy involved is very important. One can't transform matter, as seems to be happening in regeneration, without using energy – at least, one can't under our present knowledge of science. This almost instantaneous metamorphosis from one Doctor to the next should require enormous energy to fuel massive

a lady Doctor?

cellular disruption. I think of it as something like a tiny atomic bomb going off in each cell, to tear apart the old body and personality, instantly rebuilding the matter into a new being with a different genetic code. Since this usually happens when the Doctor's life appears to be in decline, I should think that his energy would also be ebbing away. Yet the new Doctor created by this process seems to have more energy than did his predecessor at the beginning of the process. That would appear to make it a process of creating energy by spending it.

Still, that leaves us with the problem of defining the parade of bodies shown in the two unusual regenerations. That might represent an unstable stage in the process. If so, could it be a window onto a limited set of predetermined body/personality combinations? In other words, might we think of Time Lords as 'multiple personalities' – something like the people fictionalised in films like *The Three Faces Of Eve* or *Sybil* – though in the Time Lords' case it would be a normal progression through life expressed not only in radical changes of personality but also in physical form? Or might there be in Time Lords' bodies a store of unrelated genetic material that gets reshuffled at each regeneration, so that the elements come together at random to form a completely unpredictable combination?

This distinction may not seem important, but consider . . . If the first conjecture were correct, the Doctor could only be William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, etc., though perhaps not necessarily in that order. However, if the second possibility were correct, we might see, for example, a Pertwee-like Doctor with Colin's costume, Davison's hair and vulnerability, Tom's mouth and humour, Troughton's musicality, and so on. It might be that the way the genetic material is stored and retrieved for use in regeneration is as important as what material is there to be used.

EVOLUTION?

A side question to all of this is how the Time Lords acquired this extraordinary process in the first place. Was regeneration a product of natural evolution, or a deliberate biological re-engineering of the species when the Time Lords became technologically capable of doing it? In *Horror of Fang Rock,* the Doctor says that "organic restructuring is elementary physiology" to Time Lords and adds that it's "something a lesser species might master after a few thousand centuries". A tantalizing comment! And a seemingly ambiguous one; it appears to point to both possibilities at once. Perhaps the Time Lords merely tinkered with a process that had its basis in evolution?

Now that we've considered the more general questions, what about the possibility of a female Doctor? That boils down to the way that gender is coded in the genetic material available during each regeneration. If Time Lords receive a single set of sex chromosomes at the beginning of life, the chance for a change of gender with regeneration should be nil. But should that be the case?

I see several potential solutions to that question. First, if we think a Time Lord's genetic material is stored as a collection of unrelated elements, we must remember that the Doctor has been given different genetic elements for the different attributes each Doctor has, such as individual variations in hair and eye colour, height and body build, whether the hair is curly or straight, and so on, down to the tiniest details. With multiples of these other genetic elements present, it seems unlikely that only one gender element would be available. However, it's also possible that Time Lords have dominant and recessive traits in their genetic codes, just as Earth species do. So a Time Lord might go through an entire life with the dominant gender cancelling out the recessive gender in every regeneration. In that case, we might never see a woman Doctor, even if the possibility for one exists.

Second, if we choose to think of Time Lords as 'multiple personalities', vaguely similar to examples in films like *Sybil,* it might be well to keep in mind that Sybil had a few 'male' personalities inside her as well as female ones. In this case, it would seem unlikely that the Doctor's 'dominant' maleness could over-ride a female regeneration – *if* he has any within him.

GENDER CHANGE

A third possibility is that Time Lords might change gender as a natural part of their life cycles. A few Earth animals – all of them 'lower' forms of life – do this. And science-fiction writer William Tenn produced a short story, *The Seven Sexes of Venus,* in which each individual went through every gender once in its life cycle. Though it's not likely, it's possible that Time Lords may spend part of their lives in one gender and the rest of their lives in the other. Still, we might never see a lady Doctor, if the female part of his life cycle had taken place before *Doctor Who* began.

Even if a Time Lord is locked into one gender from the first pulse of life, there may still be hope for those of us who like to toy with the idea of a female Doctor. If as with human beings, there are certain gender-linked chemicals in the body that must be kept in a certain balance, there might be a fine line between the appearance of being one gender or the other. In that case, due perhaps to a difficult regeneration or some other cause, a Time Lord might temporarily appear to be the gender he or she isn't, because of a simple biological imbalance. Then we might see a female-looking Doctor. If handled with dignity and imagination, it might be an intriguing story.

Those are the theoretical possibilities I can see. If there seem to be too many questions and not enough answers, I can only quote the Doctor in *Face of Evil:* "Answers are easy; it's asking the right questions that's hard." In this case, there aren't enough solid facts on which to hang answers. Perhaps that's just as well, because it's in the mists of unanswered questions that we find mystery. And mystery is an important part of the Time Lords' enchantment.◆

OFF THE SHELF

This month we feature an exclusive interview with John Lucarotti, and talk about his novelisation of The Massacre . . .

1987 is definitely becoming the year of the Hartnell book, with *The Space Museum, The Sensorites, The Romans, Reign of Terror, The Rescue,* and *The Time Meddler* to come.

What makes the latest, *The Massacre*, totally unlike the others is that the original writer (John Lucarotti) has totally abandoned the four scripts that made up the TV show, and instead used the same characters and situations in a drastically altered and improved story. Lucarotti himself describes his stories as "painless history lessons" and so the Massacre of St Bartholomew's Eve is, from the opening passage of description of France, right up to the Doctor telling Steven at the climax what will ultimately happen to the few Frenchmen they called friends.

The Massacre is certainly a fine book and well worth every penny for the hardback. What makes it doubly interesting is that unlike any normal adaptation, Lucarotti is unfolding a story new to all *Who* fans – the most important change being the inclusion of the Doctor in the main narrative. In the original tele-cast, the Doctor disappeared early on to find Charles Preslin (who also has a large part in the book) and then returned at the start of the last episode, to give Hartnell ample time to play the villain of the piece, the Abbot of Amboise.

Hard-core fans may be saddened that the famous, 'Steven angrily quits TARDIS – Doctor has long sad speech about no-one understanding him – re-enter Steven followed by Dodo – could she be proof of Anne Chaplette's survival' scene has been lost and that instead, the book opens and closes with a retired Doctor (which incidentally fits in with the First Doctor's activities in *The Five Doctors*) practically being put on trial by the Time Lords, during which he mentions Dodo.

In the following exclusive interview with John Lucarotti, the first question had to be about the background to* The Massacre *and why there has been such a drastic change to the television version.

"*The Massacre* is the third of the three *Doctor Who*s I did, and writing *The Massacre* was a totally different experience – and a very unhappy one. The producer and story editor had changed; with Verity Lambert and the late David Whitaker it had been roses, roses all the way, but with the team that had by then taken over, it wasn't! Eventually it came to a head-on collision – I wanted to take my name off the credits, but my agent dissuaded me.

"When I signed the contract with W.H. Allen, and agreed to novelise the three books, my first reaction was, 'But I haven't seen the scripts for twenty years,' but they said that was easily fixed and sent me photocopies. I immediately went for *The Aztecs*, because it had some sort of significance for me – I enjoyed it immensely and I remember it was done in a minute studio, yet the director managed to get such a feeling of space.

"Then I tackled *Marco Polo,* which had been my first. I think it was the first time that William Hartnell really got to grips with *Doctor Who*. The previous story had been *The Daleks* and I think William Hartnell was uncomfortable coping with machines and robots – he couldn't really 'find' the Doctor; he needed that human rapport and he really found his stride in *Marco Polo.*

"I had done *Marco Polo* as a fifteen-part radio series in Canada for CBC, about five years earlier. The *Doctor Who* one was a totally new script of course, but the radio version certainly had an influence on it. It was all such a happy time, and although I'm not specifically interested in just that period of history, I'm all for a painless history lesson and find the 'Three Journeys of Marco Polo' fascinating.

"As a book, I think *Marco Polo* ran its natural length. I was quite intrigued; it was often said that *The Aztecs* is just as long as *Marco Polo,* yet *Marco Polo* had three more episodes. I think *Marco Polo* was very visual though, it was all travelling – about six months in all, which someone once told me was the longest period for any *Doctor Who* story – and you can cope with all that in one sentence in a book. I've been accused of cutting out Marco's fight with Tegana to save Kublai Khan at the end but I just thought that the way I ended the book was a better way; it was sharper, yet more subtle than going through and rigging a swordfight, which is TV and not book stuff.

"Then came the third one, *The Massacre.* Now *The Massacre* had been imposed upon me. I hadn't wanted to do it, I had wanted to do the discovery of North America. The TARDIS breaks down in Greenland and, as you know Labrador has certain metals and the Doctor needs to go to Labrador to get the metals. So he goes and helps Eric the Red to discover North America. That was what I wanted to do, and David had said 'Okay' and Verity had said 'Okay' and suddenly there was a switch in production teams and it was John Wiles and Donald Tosh, so the script came bouncing back to me through the mail saying, 'No, that's not what we want.'

"I stormed up to the BBC and said, 'Now hang on fellas, this is a verbal agreement between David Whitaker and myself,' and they said that they certainly didn't want it, so I said that there had been a precedent set, but they definitely didn't want it, they wanted *The Massacre* instead. Bill wanted a serial where he wasn't the Doctor, so we came up with the idea where he was the Abbot of Amboise, the Doctor's double.

"When I had finished the novels of the other two, I picked up these scripts – I'd been hiding from them! – and I read them. Anyway, I thought, 'Oh no, this isn't on. Never!' So I contacted W.H. Allen and said that I thought it best to forget it, 'I'll do the two and we'll call it quits,' and they were very nice and explained that all three were considered classics from the past, and to go on, do *The Massacre.* But I explained that Donald Tosh, not I, had written it, and it couldn't be done like that, with the Doctor disappearing out of the story; he had to be involved and in the book you could have the two stories.

"I had to then research the whole thing, so I went to Paris in January and discovered a lot of things about the period. Then I came to London for various things and then went back to Paris and did more research and then began *The Massacre* as *The Massacre* is now. Nigel Robinson at W.H. Allen was happy, and he's actually asked me to put an author's note in the book, which I will do, to say that it is historically accurate. The tunnels in Paris exist, there are many kilometres of tunnels under Paris – okay, some have now been absorbed now into the Metro, but in 1572, there were two hundred and eighty-five kilometres of them.

"I found out about the building of the Notre Dame steps whilst researching Protestantism and apothecaries, and I had such co-operation from two major libraries – they just fed me one thing and another, documents, archives, everything. They were so kind and helpful, so that all I had to do when I came to write the book was refer to an encyclopedia for more general information. Now in one of these books, I came across an old woodcut which showed the scene of the Abbot standing in the doorway, which I then use in the book – that woodcut mentioned at the end actually exists!

“It gave me the inspiration for having the Doctor save the Admiral. I knew he was going to try – he said he wouldn't, that he wasn't allowed – he gets very angry with Steven and then goes and does it because that's his character.

“So the tunnels, the dog carts, the Huguenots having the freedom of them, because the Catholics wouldn't go down them because they were pagan – it's all real. Funny thing about those tunnels . . . there was even an entrance in Notre Dame. They really were everywhere! So it incorporates, I hope, the basic idea of the script, with the Doctor being the double.

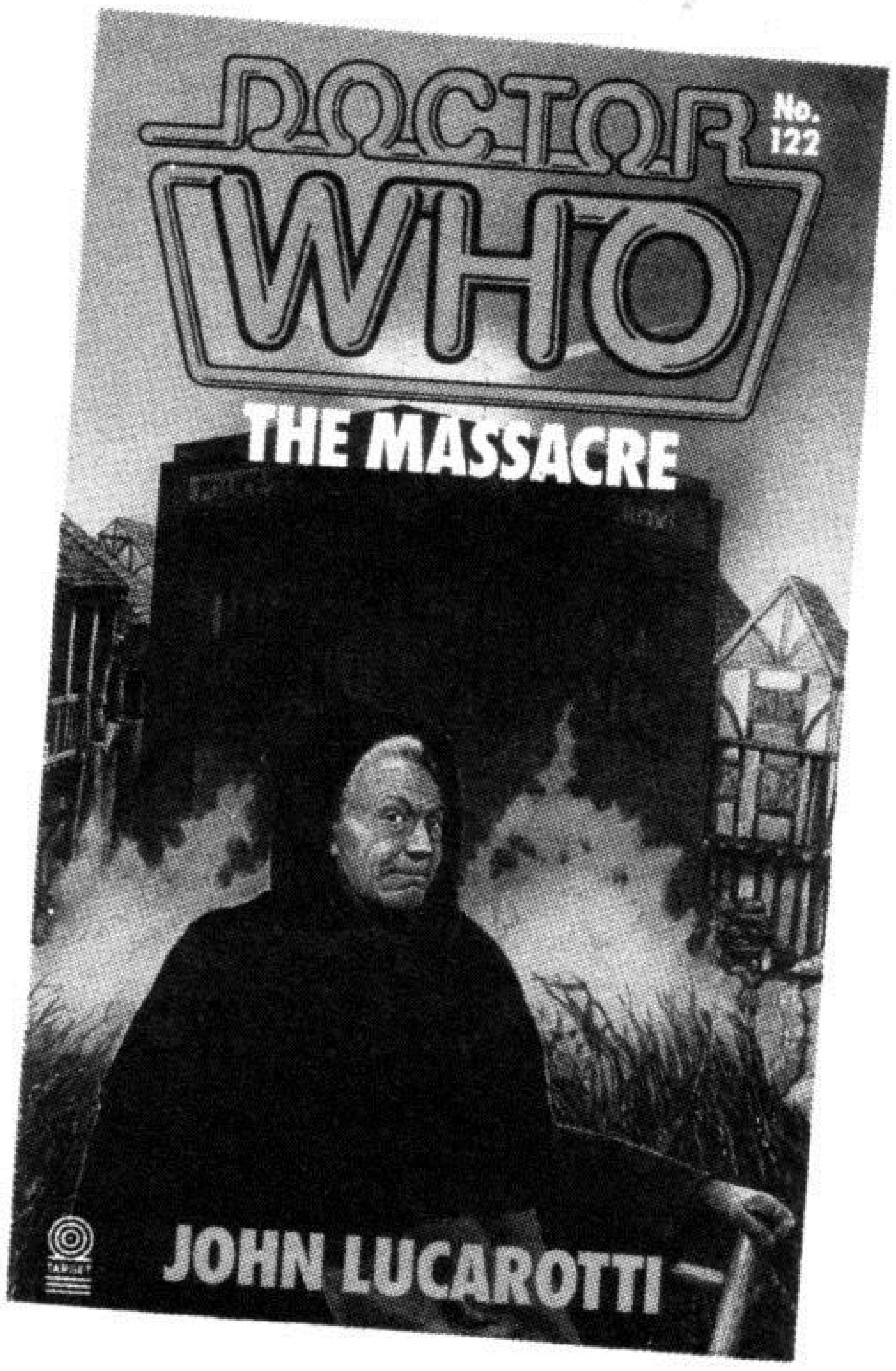
“It was total coincidence that I had the Doctor on trial at the start, I didn't know the current series was doing that at all; Nigel told me afterwards. I just thought that would be a good way to do it. It meant I lost that scene with the Doctor meeting Dodo, though, but it was clumsy. I think one of the most unforgivable bits is where he Doctor reappears and Steven asks where he's been and the Doctor says, ‘Doesn't matter, dear boy, you'd never understand,’ and that's supposed to explain his absence for *three* episodes.

“I felt likewise, Dodo played no part and the story ended with the TARDIS dematerialising. The epilogue mentions meeting Dodo in another time and thinking she was the spitting image of Anne. There was something I had to do as well – invent a brother to be rescued, or Dodo would not have been called Chaplet, so there had to be a male side to keep the Chaplettes going. In the original there was just a mention of an aunt.

“It took me about five months in all, where comparatively, *Marco Polo* and *The Aztecs* were short work. I think that the swordfight between Lerans and Duval in *The Massacre* is quite effective, unlike *Marco Polo,* because it is a duel and he does give fair warning. And the meeting between the Abbot and the Doctor, well, it had to happen.

“The reason I had the Doctor telling Steven what happens after they leave is because some of these people really existed. Muss did, and de Coligny – and their fates are accurate. Lerans didn't, although someone very like him must have. Muss was de Coligny's secretary, so Lerans or whoever was Henri of Navarre's. Henri existed and was married to Princess Marguerite – that's history but I gave him Gaston. Simon Duval was fictitious, the Abbot of course is fictitious – it's a nice mix.

“I've always had a thing for history. I did a trilogy of plays for Southern TV. The first was called *Operation: Patch* which was set in rural England and about an assassination attempt on Nelson, just before the Battle of Trafalgar. The second one was called *The Ravelled Thread,* and was set in 1865 in Industrial England about the American Civil War and the raising of a mercenary army to go over and help the South. And that was all fact – there were attempts because no cotton was getting out of the South of America and so the cotton mills in the north of England were shutting down.



“The third serial, which was never made because Southern lost their franchise to TVS, would have been *The Panther's Leap.* This was set in the British Embassy in France in 1911. It was about a German gunboat called *The Panther.* So in all these historical stories I have done, I have always tried to stay as close to the truth as possible. For example, de Coligny did get hit in the right shoulder because he *did* turn at that moment, as the woodcut shows. I love researching things like this.”

Going back to the Eric the Red idea, how far had that got?

“A storyline – but a very advanced one. David Whitaker originally phoned me up and said, ‘We want an historical story, what do you want to do?’ so I said, ‘*Marco Polo*’, so he told me to go away and do it. Then he came back and asked again, and I said *The Aztecs* and once again it was done. Then I shipped in the Eric the Red storyline. It had a nice ending, I thought.

“The colonists decided they wanted the Doctor to stay in Nova Scotia, because he's the best man to run their colony – but the TARDIS is back in Greenland. Now the Doctor's got the metals he wants, all he has to do is convince them to take him back – but they refuse. Then he realises – he says, ‘Look, if you don't return me to Greenland, I'll make the sea go away,’ because they think he's some sort of magician, but they say, ‘No one can make the sea go away.’ So he goes to the bay and says, ‘Sea: Depart.’ Do you know what the height of the tide is in the Bay of Fundi? Thirty-nine feet, the highest rise and fall of the tide anywhere in the world – and so he makes the sea apparently go away. Then he doesn't let them hang around long enough to see it come back, so they take him to the TARDIS. I'm sorry it was never done and I didn't re-submit it by the time *The Massacre* team had gone, because by then historicals were non-starters.

“I think seriously John Lucarotti and *Doctor Who* have ended their association. I think these three books have been it; I couldn't do a Terrance Dicks, and adapt a Terry Nation or a Dennis Spooner. It would, and I suppose it is a bit egotistical, become too John Lucarotti and not enough the other writer.

Finally, I asked John about Ark in Space, *the 1975 Tom Baker story that, although written by script-editor Robert Holmes, was supposed to have been based on one of John's scripts.*

“My storyline for that was that something had happened and the Earth was uninhabitable. So there was this Ark full of human beings sleeping, until a plot of land that resembled the Kent countryside grew inside the Ark, which would automatically wake the sleepers, telling them it was safe to go back to Earth. But there had been a malfunction and when the Doctor makes a rendezvous (he doesn't go by accident, he tells everybody he has something to do), he goes to the Ark to help wake everybody up but finds there are aliens inside the Ark already.

“They are called the Delc, one race are heads without bodies, the others, bodies without heads, who do the donkey work. I never saw Bob Holmes' version, so I don't know how close they were but my one was the battle between the Doctor and the Delc, with the body brigade able to reproduce themselves instantly – in a flash one becomes fifty.

“I remember the title of each episode was ‘ball-ish’. One was *Puffball* and the last I remember was called *Golfball* and ended with the Doctor driving the last of the Heads off into space with a golf club! I remember Bob writing and saying, ‘No, sorry John, that's not quite “it,”’ but they did pay me and because I lived on a boat in Corsica, it wasn't practical for me to rewrite them, so Bob did it his way!

“My awful confession is, of course, that I know well the First Doctor and I knew well the way Bill Hartnell played him. Therefore my novels are as I remember Bill, irascible, with a pungent sort of sense of humour. Bill and I were very good friends, that's why *Marco Polo* is dedicated to him. To me, he was ‘The Doctor’.”

◆ **Gary Russell**

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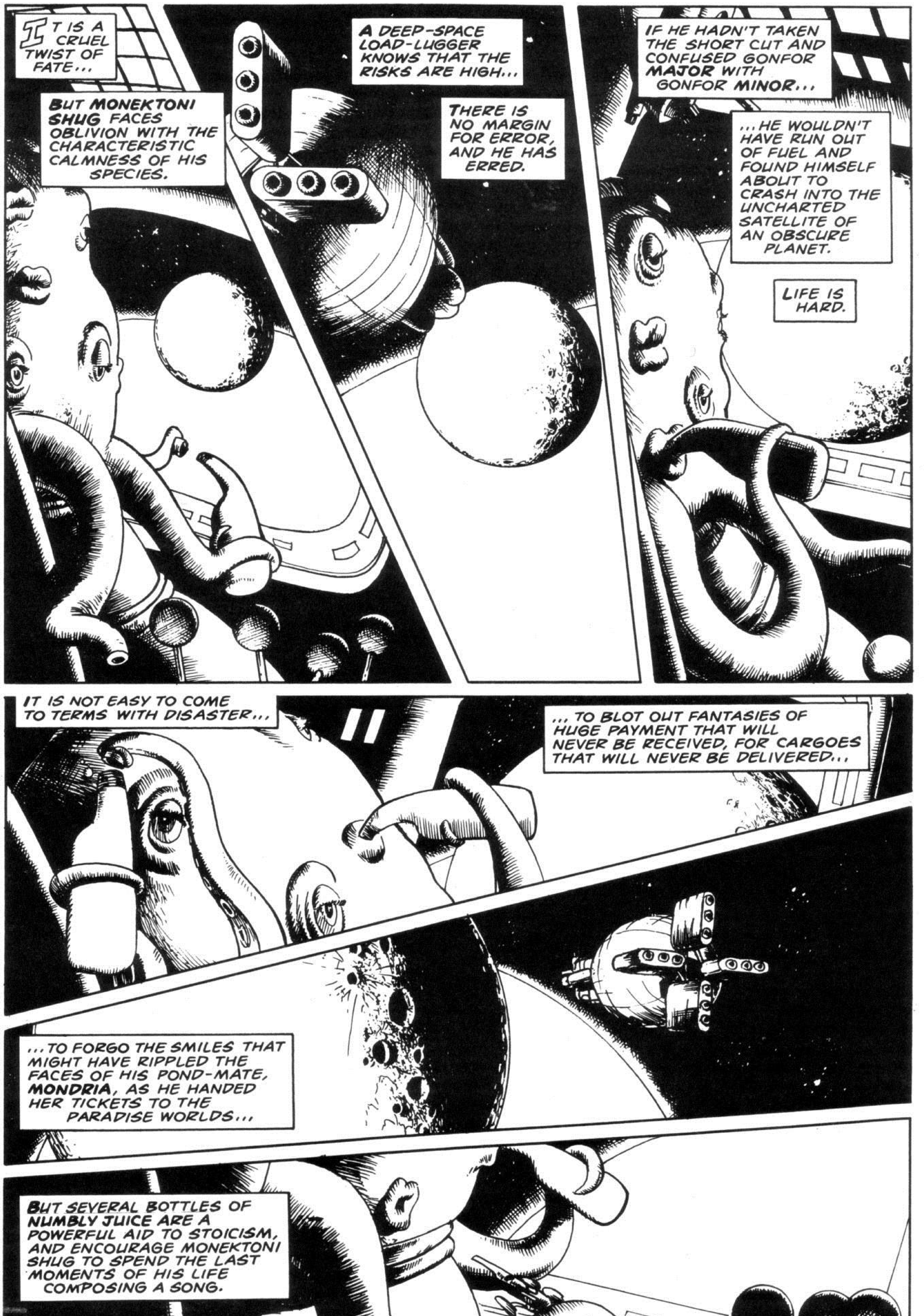
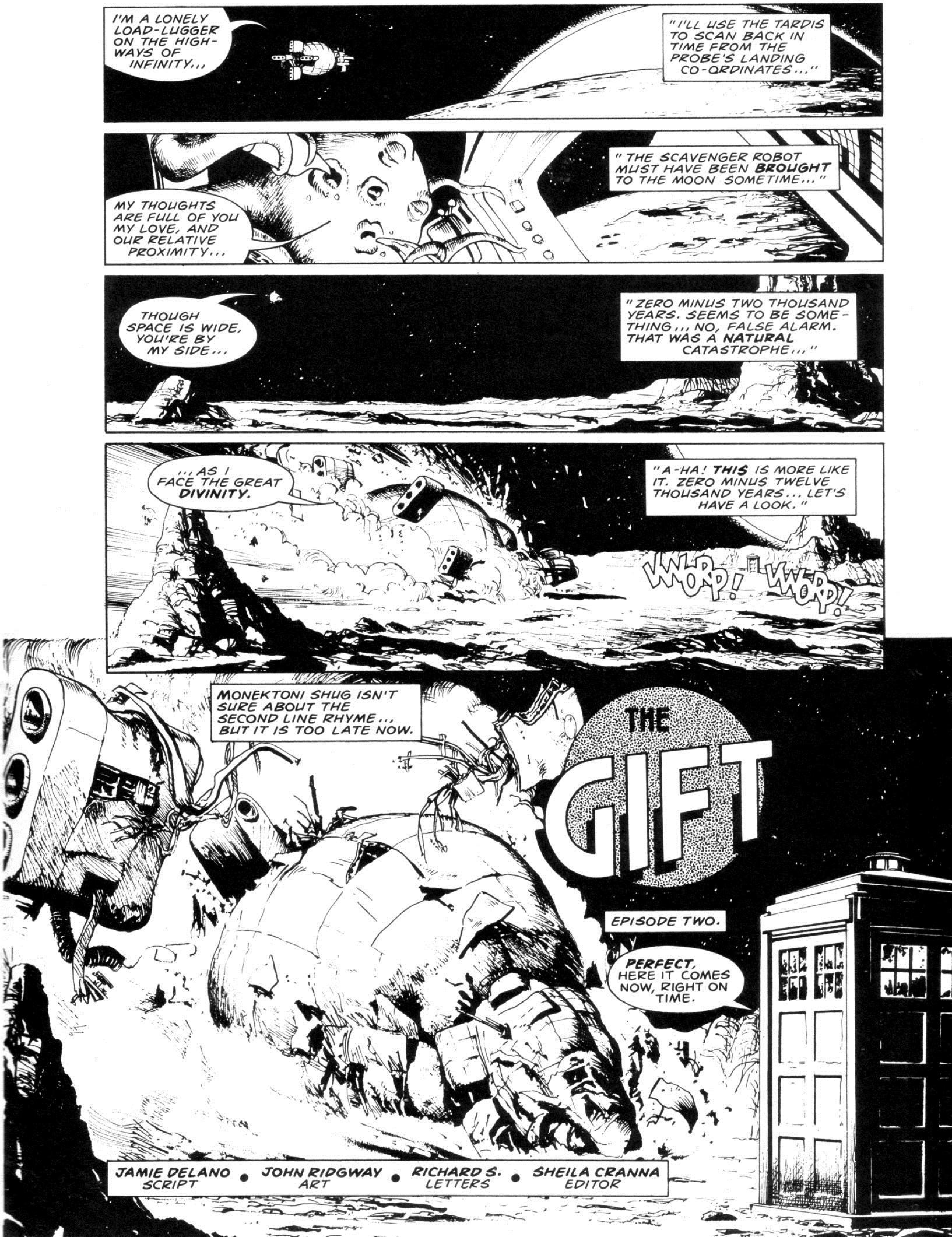
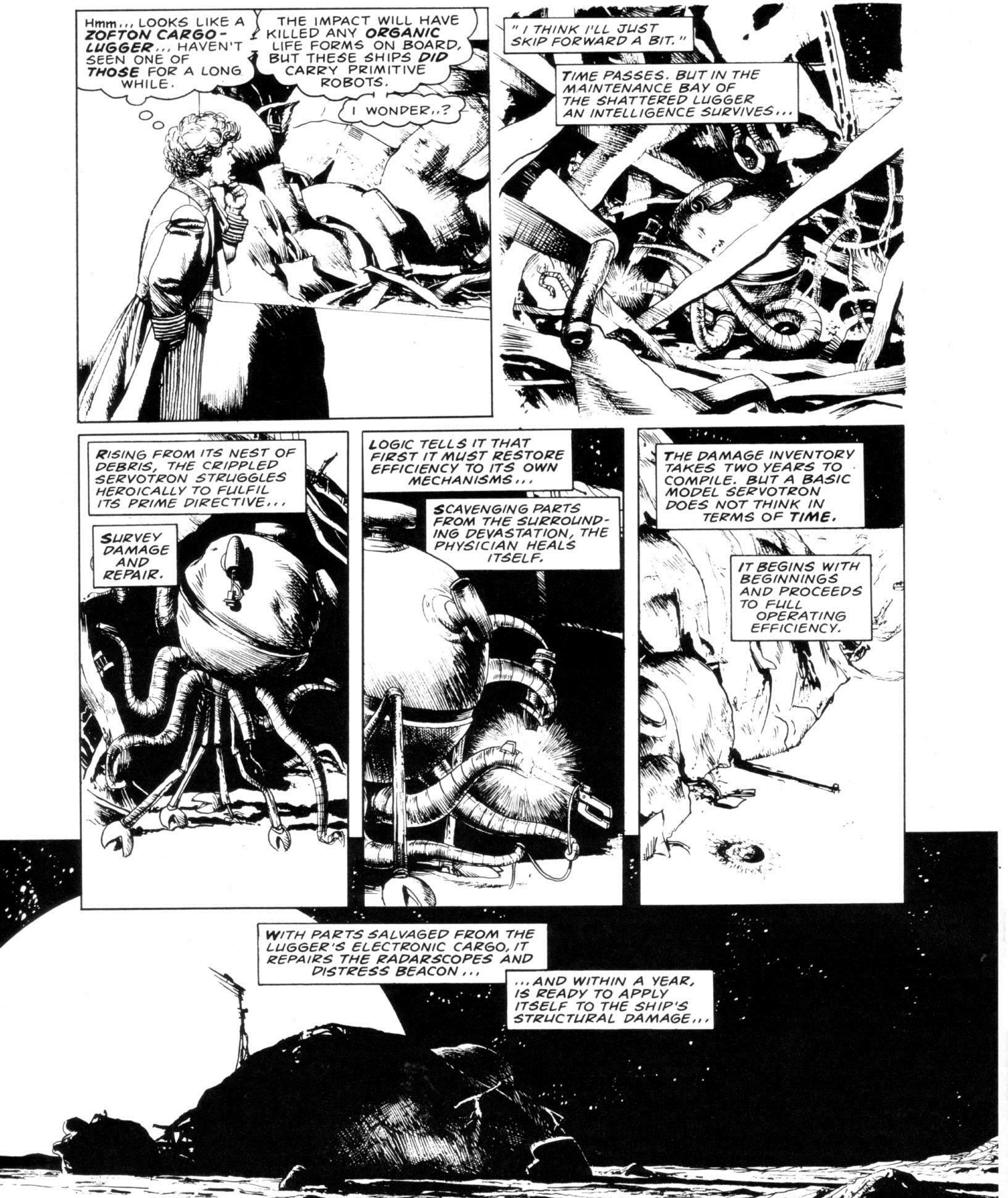
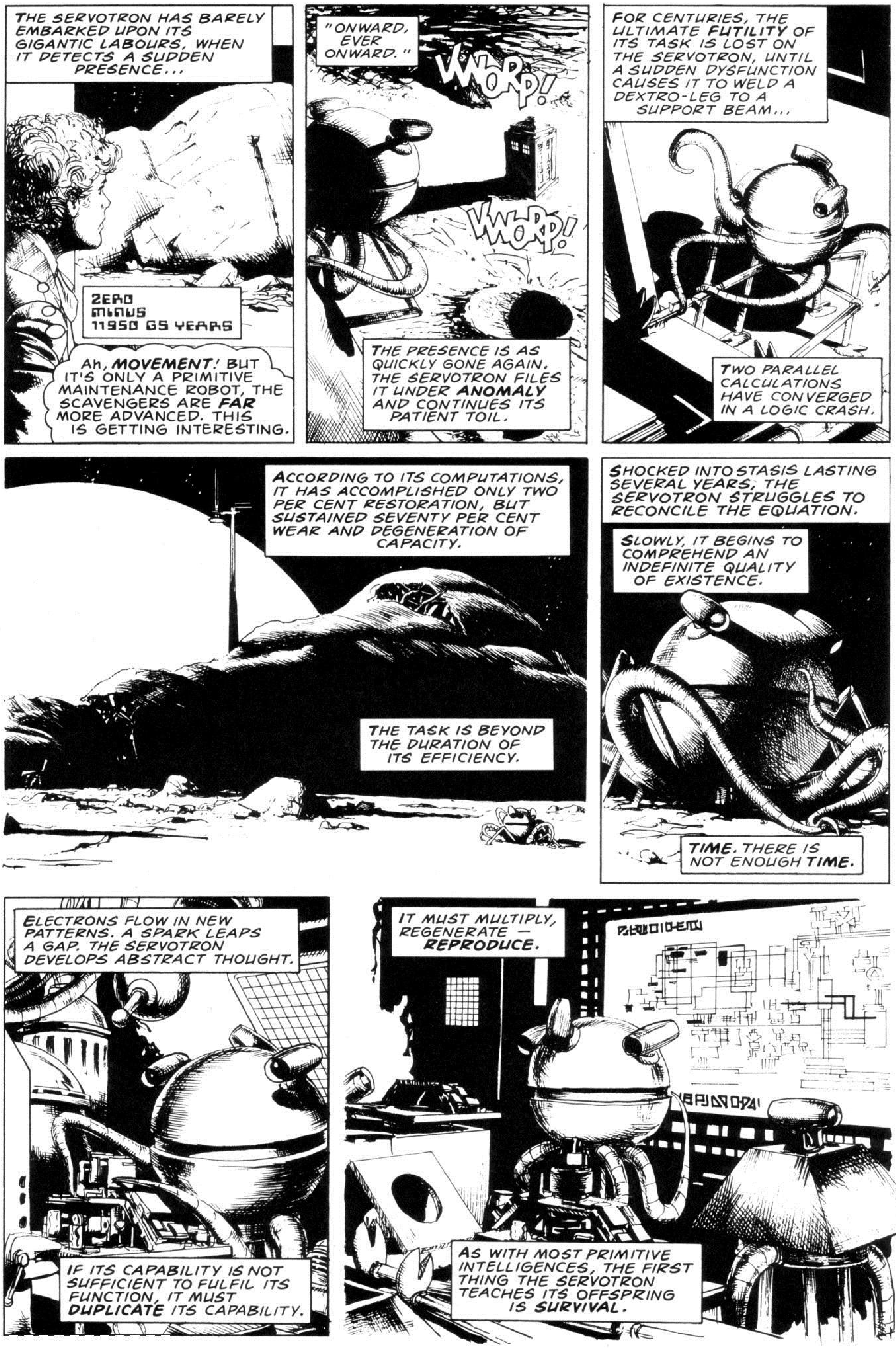

IT IS A CRUEL TWIST OF FATE...
BUT MONEKTONI SHUG FACES OBLIVION WITH THE CHARACTERISTIC CALMNESS OF HIS SPECIES.
A DEEP-SPACE LOAD-LUGGER KNOWS THAT THE RISKS ARE HIGH...
THERE IS NO MARGIN FOR ERROR, AND HE HAS ERRED.
IF HE HADN'T TAKEN THE SHORT CUT AND CONFUSED GONFOR MAJOR WITH GONFOR MINOR...
...HE WOULDN'T HAVE RUN OUT OF FUEL AND FOUND HIMSELF ABOUT TO CRASH INTO THE UNCHARTED SATELLITE OF AN OBSCURE PLANET.
LIFE IS HARD.
IT IS NOT EASY TO COME TO TERMS WITH DISASTER...
...TO BLOT OUT FANTASIES OF HUGE PAYMENT THAT WILL NEVER BE RECEIVED, FOR CARGOES THAT WILL NEVER BE DELIVERED...
...TO FORGO THE SMILES THAT MIGHT HAVE RIPPLED THE FACES OF HIS POND-MATE, MONDRIA, AS HE HANDED HER TICKETS TO THE PARADISE WORLDS...
BUT SEVERAL BOTTLES OF NUMBLY JUICE ARE A POWERFUL AID TO STOICISM, AND ENCOURAGE MONEKTONI SHUG TO SPEND THE LAST MOMENTS OF HIS LIFE COMPOSING A SONG.

MEANWHILE, MANY YEARS INTO THE FUTURE, THE DOCTOR IS PICKING A BONE WITH PROFESSOR STRUT.
YOU ARE NOT FIT TO BE CALLED A SCIENTIST! YOU'RE RECKLESS, IRRESPONSIBLE AND STUPID!
B-BUT...
NOW, WHERE DID YOU GET IT?
THANKS TO YOU, THE PLANET ZAZZ IS BEING OVERRUN BY A PLAGUE OF SELF-REPLICATING ROBOTS...
PLAGUE? BUT THERE WAS ONLY ONE. IT WAS MEANT TO BE A JOKE!
LAUNC
SEE ME LAUGHING?
BECAUSE YOU USED US TO DELIVER YOUR JOKE, YOUR BROTHER, THE LORDUKE, IS HOLDING PERI HOSTAGE.
SO, IF YOU DON'T WANT TO SEE THIS CRAZY ROCKET BLAST OFF WITHOUT YOU...
LAUNCH
NO-!
YOU'D BETTER TELL US EVERYTHING YOU KNOW!
THE ROBOT CAME BACK FROM THE MOON – IN A ROCK SAMPLE MY PROBE BROUGHT BACK.
THE ONE THAT CRASHED ON THE CITY...
I JUST REPAIRED ONE OF THE ROBOT'S ENERGY CELLS. THOUGHT IT WOULD GIVE MY BROTHER A FRIGHT... PAY HIM BACK...
SAVE ME FROM ALL IDIOTS! FROBISHER – STAY HERE AND MAKE SURE HE DOESN'T BLOW HIMSELF UP IN THAT... CONTRAPTION...
"I'M OFF TO THE MOON... WON'T BE LONG."
Oh WELL, HOW ABOUT A SING-SONG TO PASS THE TIME?
I HATE MUSIC!

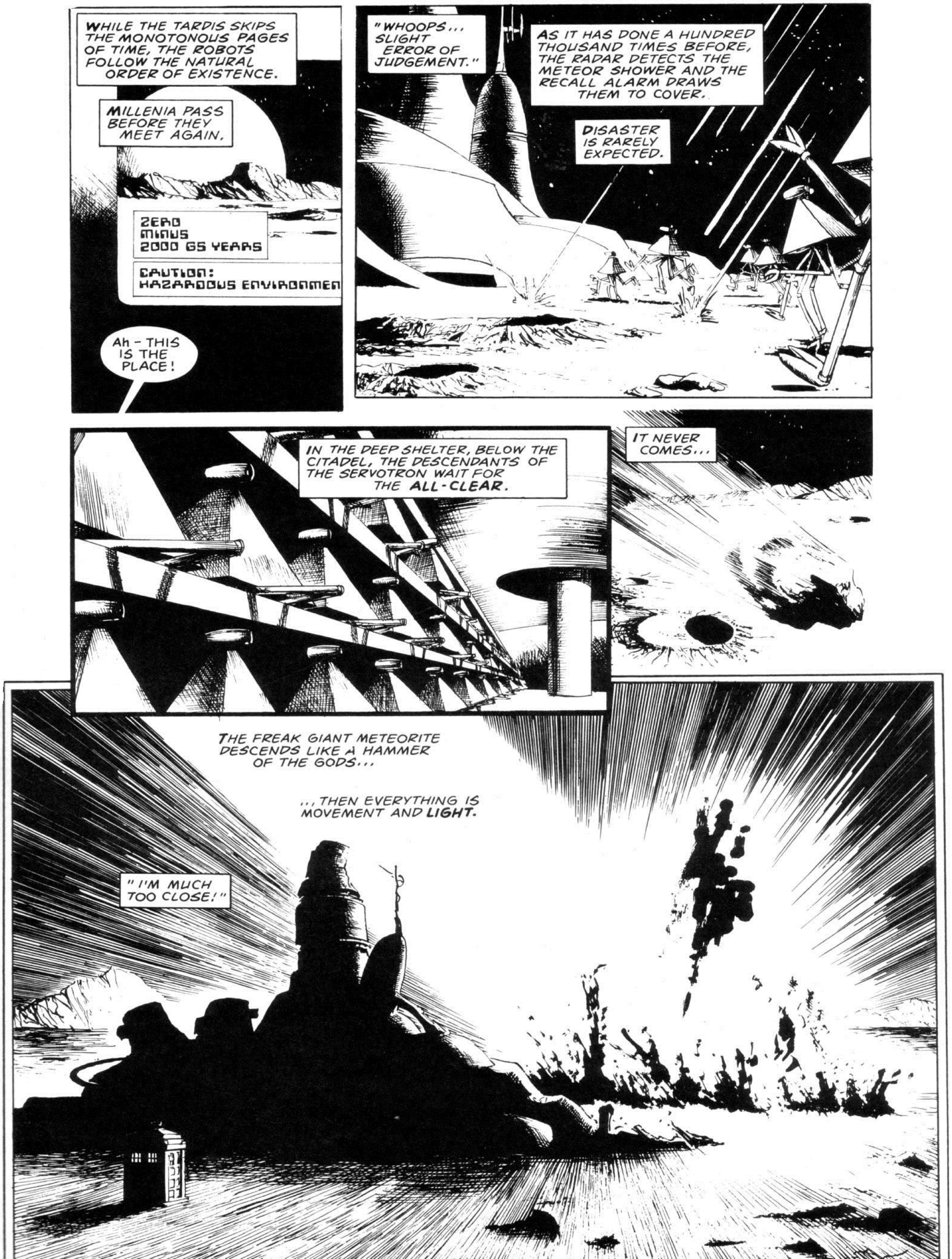

I'M A LONELY LOAD-LUGGER ON THE HIGHWAYS OF INFINITY...
"I'LL USE THE TARDIS TO SCAN BACK IN TIME FROM THE PROBE'S LANDING CO-ORDINATES..."
MY THOUGHTS ARE FULL OF YOU MY LOVE, AND OUR RELATIVE PROXIMITY...
"THE SCAVENGER ROBOT MUST HAVE BEEN **BROUGHT** TO THE MOON SOMETIME..."
THOUGH SPACE IS WIDE, YOU'RE BY MY SIDE...
"ZERO MINUS TWO THOUSAND YEARS. SEEMS TO BE SOMETHING... NO, FALSE ALARM. THAT WAS A **NATURAL** CATASTROPHE..."
...AS I FACE THE GREAT **DIVINITY**.
"A-HA! **THIS** IS MORE LIKE IT. ZERO MINUS TWELVE THOUSAND YEARS... LET'S HAVE A LOOK."
WWORP! WWORP!
MONEKTONI SHUG ISN'T SURE ABOUT THE SECOND LINE RHYME... BUT IT IS TOO LATE NOW.
THE GIFT
EPISODE TWO.
PERFECT, HERE IT COMES NOW, RIGHT ON TIME.

JAMIE DELANO SCRIPT • JOHN RIDGWAY ART • RICHARD S. LETTERS • SHEILA CRANNA EDITOR


Hmm... LOOKS LIKE A **ZOFTON CARGO-LUGGER**... HAVEN'T SEEN ONE OF **THOSE** FOR A LONG WHILE.
THE IMPACT WILL HAVE KILLED ANY **ORGANIC** LIFE FORMS ON BOARD, BUT THESE SHIPS **DID** CARRY PRIMITIVE ROBOTS.
I WONDER..?
"I THINK I'LL JUST SKIP FORWARD A BIT."
TIME PASSES. BUT IN THE MAINTENANCE BAY OF THE SHATTERED LUGGER AN INTELLIGENCE SURVIVES...
RISING FROM ITS NEST OF DEBRIS, THE CRIPPLED SERVOTRON STRUGGLES HEROICALLY TO FULFIL ITS PRIME DIRECTIVE...
SURVEY DAMAGE AND REPAIR.
LOGIC TELLS IT THAT FIRST IT MUST RESTORE EFFICIENCY TO ITS OWN MECHANISMS...
SCAVENGING PARTS FROM THE SURROUNDING DEVASTATION, THE PHYSICIAN HEALS ITSELF.
THE DAMAGE INVENTORY TAKES TWO YEARS TO COMPILE. BUT A BASIC MODEL SERVOTRON DOES NOT THINK IN TERMS OF **TIME**.
IT BEGINS WITH BEGINNINGS AND PROCEEDS TO FULL OPERATING EFFICIENCY.
WITH PARTS SALVAGED FROM THE LUGGER'S ELECTRONIC CARGO, IT REPAIRS THE RADARSCOPES AND DISTRESS BEACON...
...AND WITHIN A YEAR, IS READY TO APPLY ITSELF TO THE SHIP'S STRUCTURAL DAMAGE...


THE SERVOTRON HAS BARELY EMBARKED UPON ITS GIGANTIC LABOURS, WHEN IT DETECTS A SUDDEN PRESENCE...
ZERO MINUS 11950 GS YEARS
Ah, MOVEMENT! BUT IT'S ONLY A PRIMITIVE MAINTENANCE ROBOT, THE SCAVENGERS ARE FAR MORE ADVANCED. THIS IS GETTING INTERESTING.
"ONWARD, EVER ONWARD."
VWORP!
VWORP!
THE PRESENCE IS AS QUICKLY GONE AGAIN. THE SERVOTRON FILES IT UNDER ANOMALY AND CONTINUES ITS PATIENT TOIL.
FOR CENTURIES, THE ULTIMATE FUTILITY OF ITS TASK IS LOST ON THE SERVOTRON, UNTIL A SUDDEN DYSFUNCTION CAUSES IT TO WELD A DEXTRO-LEG TO A SUPPORT BEAM...
TWO PARALLEL CALCULATIONS HAVE CONVERGED IN A LOGIC CRASH.
ACCORDING TO ITS COMPUTATIONS, IT HAS ACCOMPLISHED ONLY TWO PER CENT RESTORATION, BUT SUSTAINED SEVENTY PER CENT WEAR AND DEGENERATION OF CAPACITY.
THE TASK IS BEYOND THE DURATION OF ITS EFFICIENCY.
SHOCKED INTO STASIS LASTING SEVERAL YEARS, THE SERVOTRON STRUGGLES TO RECONCILE THE EQUATION.
SLOWLY, IT BEGINS TO COMPREHEND AN INDEFINITE QUALITY OF EXISTENCE.
TIME. THERE IS NOT ENOUGH TIME.
ELECTRONS FLOW IN NEW PATTERNS. A SPARK LEAPS A GAP. THE SERVOTRON DEVELOPS ABSTRACT THOUGHT.
IF ITS CAPABILITY IS NOT SUFFICIENT TO FULFIL ITS FUNCTION, IT MUST DUPLICATE ITS CAPABILITY.
IT MUST MULTIPLY, REGENERATE — REPRODUCE.
AS WITH MOST PRIMITIVE INTELLIGENCES, THE FIRST THING THE SERVOTRON TEACHES ITS OFFSPRING IS SURVIVAL.

GREAT GALLIFREY! IT'S ASTOUNDING. MECHANICAL EVOLUTION!
AFTER TWENTY GENERATIONS OF LOGICAL SELECTION AND ADAPTATION, THE DESCENDANTS OF THE HUMBLE SERVOTRON HAVE ACHIEVED A FUNCTIONING CIVILISATION.
THEY HAVE ALL THEY NEED. CONSTANT SOLAR POWER, A STABLE, RESTORABLE POPULATION...
THIS MAKES THINGS AWKWARD. IF A MACHINE BECOMES SENTIENT, RESPONSIBLE FOR ITS OWN DESTINY, IS IT THEN ALIVE?!
IF SO, HOW CAN I MORALLY CONTEMPLATE DESTROYING A SPECIES?
...CONSTRUCTION SKILLS, RAW MATERIALS, AND, MOST IMPORTANTLY...
...AN INSTINCT FOR SELF-PRESERVATION.
POLICE PUBLIC CALL BOX
SOMETHING MUST HAVE LAID THEM LOW, THOUGH. ALL THIS CERTAINLY WASN'T IN EVIDENCE AT THE TIME OF THE MOON-PROBE.
MAYBE SOME NATURAL CATASTROPHE, LIKE THE ONE I PASSED...
NOW, WHEN WAS THAT?


WHILE THE TARDIS SKIPS THE MONOTONOUS PAGES OF TIME, THE ROBOTS FOLLOW THE NATURAL ORDER OF EXISTENCE.
MILLENIA PASS BEFORE THEY MEET AGAIN.
ZERO MINUS 2000 65 YEARS
CAUTION: HAZARDOUS ENVIRONMEN
Ah - THIS IS THE PLACE!
"WHOOPS... SLIGHT ERROR OF JUDGEMENT."
AS IT HAS DONE A HUNDRED THOUSAND TIMES BEFORE, THE RADAR DETECTS THE METEOR SHOWER AND THE RECALL ALARM DRAWS THEM TO COVER.
DISASTER IS RARELY EXPECTED.
IN THE DEEP SHELTER, BELOW THE CITADEL, THE DESCENDANTS OF THE SERVOTRON WAIT FOR THE ALL-CLEAR.
IT NEVER COMES...
THE FREAK GIANT METEORITE DESCENDS LIKE A HAMMER OF THE GODS...
...THEN EVERYTHING IS MOVEMENT AND LIGHT.
"I'M MUCH TOO CLOSE!"

THE MIGHTY BLAST SUBSIDES AND THE TARDIS RIDES OUT THE STORM — SHAKEN BUT UNSCATHED...
NOT SO THE CITADEL.
IT LIES BURIED UNDER TONS OF DISPLACED RUBBLE.
"WHAT YOU MIGHT CALL A NEAR MISS!"
"WELL, THAT WAS A NATURAL CATASTROPHE, ALL RIGHT. BUT IT WASN'T A DIRECT HIT. ROBOTS COULD HAVE SURVIVED THE SHOCKWAVE..."
"NOW, WHERE DID I PUT THAT OLD NASA PRESSURE SUIT?"
CLOUDS OF DUST, SUSPENDED IN THE MINIMAL GRAVITY, DRAW A SOMBRE VEIL OF AFTERMATH ACROSS THE SCENE.
IF SOME DID SURVIVE, THEN THERE MUST BE SOME OTHER REASON FOR THEIR FAILURE TO RECOVER.
BELOW, IN THE RUPTURED SHELTER, THE SURVIVORS ASSESS THE DAMAGE — PRIORITY ONE IS ENERGY.
THIS IMPERATIVE TRIGGERS THEM UPWARDS TOWARD THE LIGHT, LIKE GERMINATING, METALLIC SEEDS.
THEY SCRABBLE FOR THE SURFACE.
ENERGY EXPENDITURE IS HIGH, BUT WITHOUT SOLAR POWER TO FUEL THEM, THEY FACE PERMANENT SHUTDOWN.
MOST FALL INTO STASIS ALONG THE WAY. BUT SOME FINALLY SHOVE ASIDE THE LAST LOOSE ROCKS.
DESPERATELY THEY SCAN FOR THE SUN, BUT FIND ONLY TWILIGHT...
AND A VAGUE ALIEN FORM IN THE FOG, WHICH, AS THE DARKNESS OF EXHAUSTION FOLDS AROUND THEM, THEY RESPOND TO AS RAW MATERIAL...
WHA-?
ZAP!
TO BE CONTINUED!

Travelling Companions

An integral part of the first *Doctor Who* team, schoolteacher Barbara Wright combined vulnerability with a maturity and ability to cope with the Doctor rare in companions. By Richard Marson.

Great care was clearly taken over the characters of the first TARDIS crew. The balance was perfect, the casting just right. And for over seventy episodes, actress Jacqueline Hill as Barbara Wright provided a most comforting and re-assuring presence in the ship.

Barbara was a superbly engineered piece of characterisation that allowed younger children to have a point of reference amidst all the horrors and suspense – Barbara was, rather than the big sister figure that later, and younger, companions have become, the mother figure. She was by no means the glamorous, mini-skirted screamer of later years. Barbara dressed for battle – whether with Aztec high priests or deadly Daleks. She was practical, but with a highly developed sensitivity that came in very useful during her travels.

Her sensitivity enabled her to get over the initial shock of being captured and transported in the TARDIS much more quickly than Ian and thus she was able to come to terms with her predicament and begin to deal with it. Her good working knowledge of history was a vital asset in her travels to Earth's past, although even her common sense and knowledge was not enough to stop her more sensitive side from getting the better of her during *The Aztecs.*

On this occasion, she actually tried to divert the dreadful and bloody course of history, even though she was warned, and knew in her heart of hearts that this just could not be done. She was so appalled to find herself a part of such savagery that her judgement was obscured.

It certainly seemed that Barbara's historical encounters were the source of more interest and fewer nightmares than her voyages to other worlds and time zones. In *Marco Polo,* she quite enjoyed the fascinating trek across China with the great explorer, even though danger awaited them at every turn.

One thing Barbara could always be sure of, though, was the close companionship and championship of her colleague and friend, Ian. She also became very fond of both Susan and Vicki, the two younger girls with whom she travelled. To these she was like a combination of mother and sister, offering protection but occasionally falling out, too.

It was in her relationship with the Doctor that Barbara was most successful. Crotchety and disagreeable though the old Time Lord was, he could not fail to respond to the soft and calm tones of Barbara Wright. She became quite indispensable in soothing the Doctor's nerves during the frequent times of stress and tension on board ship. This mutual fondness and respect was reflected in the friendship of the actors involved. Indeed, it was a sad day for William Hartnell when Jacqueline Hill left the cast and it was said to have unsettled him deeply.

Barbara wasn't averse to a bit of fun, and sometimes caused the audience some amusement! During *The Romans,* the lustful Nero pursues Barbara along the corridors of his palace intent on having his wicked way, while our heroine flaps around like a chicken with ruffled feathers! It was pure farce, extremely amusing and very well played. Jacqueline Hill demonstrated a great range. At one moment she could be pensive and thoughtful, the next argumentative and sullen. She could be hearty, depressed, funny and frightened, and showed how years of experience could help elevate a supporting role into an essential part of the show's success.

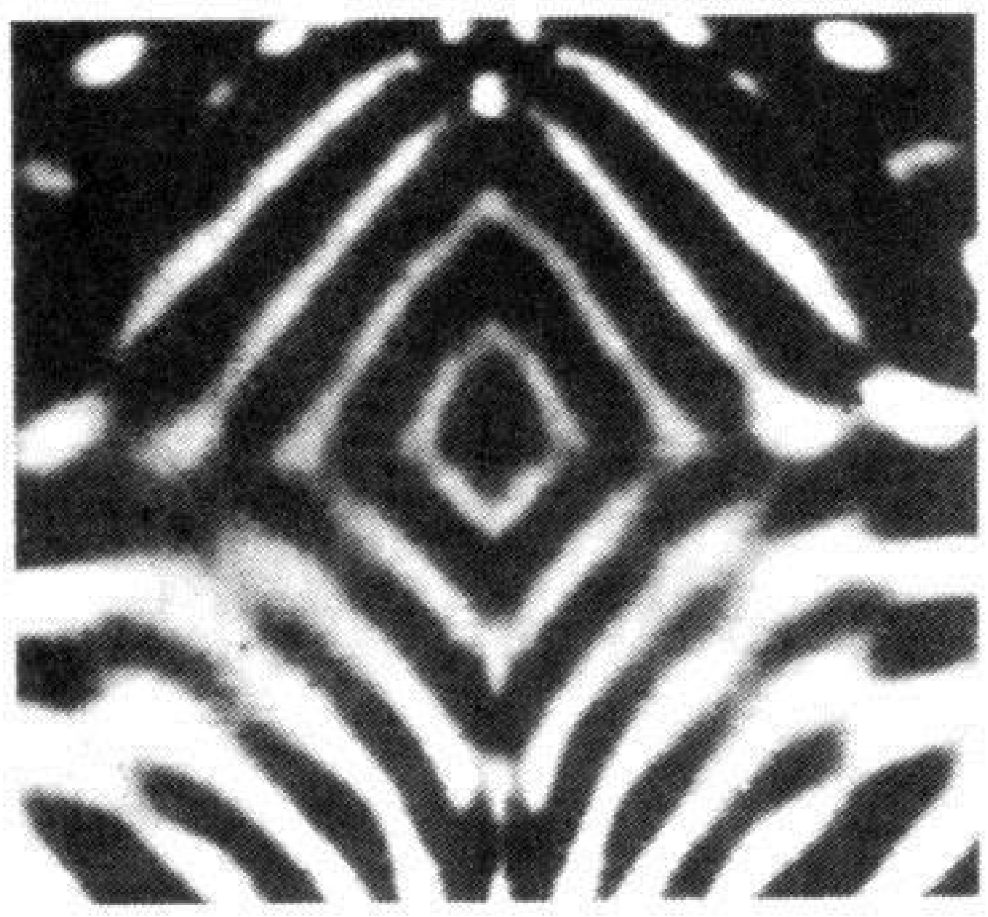
What was perhaps Barbara's finest hour came during *The Crusades,* when she is captured by the cruel and ruthless El Akir. Miss Hill's performance was tense stuff, indeed, and we were on the edge of our seats as we waited to see what was to happen to our heroine.

Barbara was fully rounded as an individual because of the skill of the actress who played her and because, as a result, the writers weren't afraid of putting her in scenes requiring extremes of emotional response.

It has to be said that another reason for the character's long-lasting success is that Barbara's age meant that she couldn't realistically be made to perform lines or scenes that were juvenile or immature. Even the dreaded screaming scenes were more adult as a result of Barbara's maturity and general level of common sense.

She was a very English creation, keeping a stiff upper lip wherever possible, but at times things would get a bit much and, although still able to offer Susan or Vicki some support, she would turn to Ian for protection. As to a romance between the two, Verity Lambert indicated that all that was ever intended was a close friendship. But viewers tend to be eternal romantics and it seemed almost certain that Ian and Barbara were made for each other . . . After all, who else could Barbara tell about having been chased by a Roman Emperor and declared an Aztec god? ◆

MATRIX DataBank



ROBOT RELATIVES

Andrew Hall of Tyne-and-Wear has a number of questions. His first concerns the robots used by the Cybermen in *Earthshock*. He wants to know if they were Raston Warrior Robots. I think the answer here must be no, despite the fact that the costume design for both was exactly the same (except for the colour – the Cybermen's androids were black, while the Raston Robot was silver). It is possible, although it cannot be proven, that the Cybermen got the idea for their androids from the Raston Robot through reports transmitted back from the Cybermen in the Death Zone on Gallifrey.

Andrew's next question is a bit easier – What happened to the Emperor Dalek in *Evil Of The Daleks?* It was destroyed by the Daleks that had been impregnated with the Human factor during the Dalek civil war that broke out on Skaro at the end of that classic story.

Dates are the subject of Andrew's third query; specifically, was the Moonbase in *The Seeds Of Death* built before the one in the Cyberman story *Moonbase*, or vice versa? This is a tricky one. The Cyberman story was set in the year 2070, and the Ice Warrior one at some unspecified time during or after the 21st century – as that was the date of Professor Eldred's Ion Jet Rocket.

As 2070 is in the 21st century, and if T-Mat had been available at the time of the Cybermen's invasion, then Earth would not have needed to send supplies by rocket, I think we have to assume that T-Mat was invented after 2070 and that the stories took place in the same order as on television. As for whether the Moonbases are the same, your guess is as good as mine.

Finally, Andrew asks about the symbol that is used as the Seal of Rassilon in the Time Lord stories, as he has spotted it adorning the Vogan's robes and walls in *Revenge Of The Cybermen*. This has also been spotted by Jason Webb of Swanley and the answer is simply that the designer on both *Revenge Of The Cybermen* and *The Deadly Assassin* was Roger Murray-Leach and he simply re-used what was a good design.

TV NOSTALGIA

Peter Smith from Nottingham has written in asking about the old *Doctor Who* adventures that were printed in *TV21* and *TV Comic* during the 60s and 70s and he wants to know where to get them. Unfortunately this is not as easy as it may seem, as many of the issues are rare and hard to find.

NO! DON'T TOUCH THAT BUTTON WHATEVER YOU DO!

However, if you look through the sales pages of, for example, *Exchange And Mart*, then you may be lucky and find copies advertised for sale. Alternatively, there are specialist comic shops dotted around the country, and also regular comic marts where dealers sell almost everything connected with the comics world. Even so, the old issues do not come cheap, with the rarer ones going for more than £10.00 each. Of course you could also pick up copies at jumble sales if you are very lucky; this is probably the cheapest but the most unreliable method of collecting anything.

DOC OF THE POPS

Changing the subject somewhat is a letter from Robin Biggs who remembers a band on Top Of The Pops *playing the* Doctor Who *theme and dressed up as* Tom Baker. *This would have been Mankind back in 1978, playing their 'hit' record 'Doctor Who', which was released on the Pinnacle label and which reached number 25 in the charts. A new version of the record can be found on the B side of the new BBC theme music.*

Robin has also written in concerning the most recent episode, the conclusion of Trial Of A Timelord. *'The Doctor asks Mel', writes Robin, 'to tell the High Council to shut down the Matrix screen. Surely Mel didn't have to as the Council were watching what was happening and would have heard the warning. Even if the Doctor didn't know this, Mel certainly did, so why did she go running back to the court room?'*

The only thing that I can think of here is that the Council were spending quite a lot of time watching and listening to the Master by this point and it is possible that they could have missed the Doctor's warning. Even so, you do have a point.

Compiled by David J. Howe of D.W.A.S.

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During the Pertwee years, the Cybermen virtually disappeared from the series, but returned by popular demand with Tom Baker's Doctor. Stephen James Walker charts their development up until the present.

•part 2

It is very surprising to note that, having scored such a remarkable hit in the late Sixties, the Cybermen did not feature in another story until some six years later. Their only appearances during the Pertwee era were as part of the Doctor's 'nightmare' in *The Mind of Evil* (where a still photograph of one was flashed up) and a cameo shot on the screen of Vorg's miniscope in *The Carnival of Monsters*.

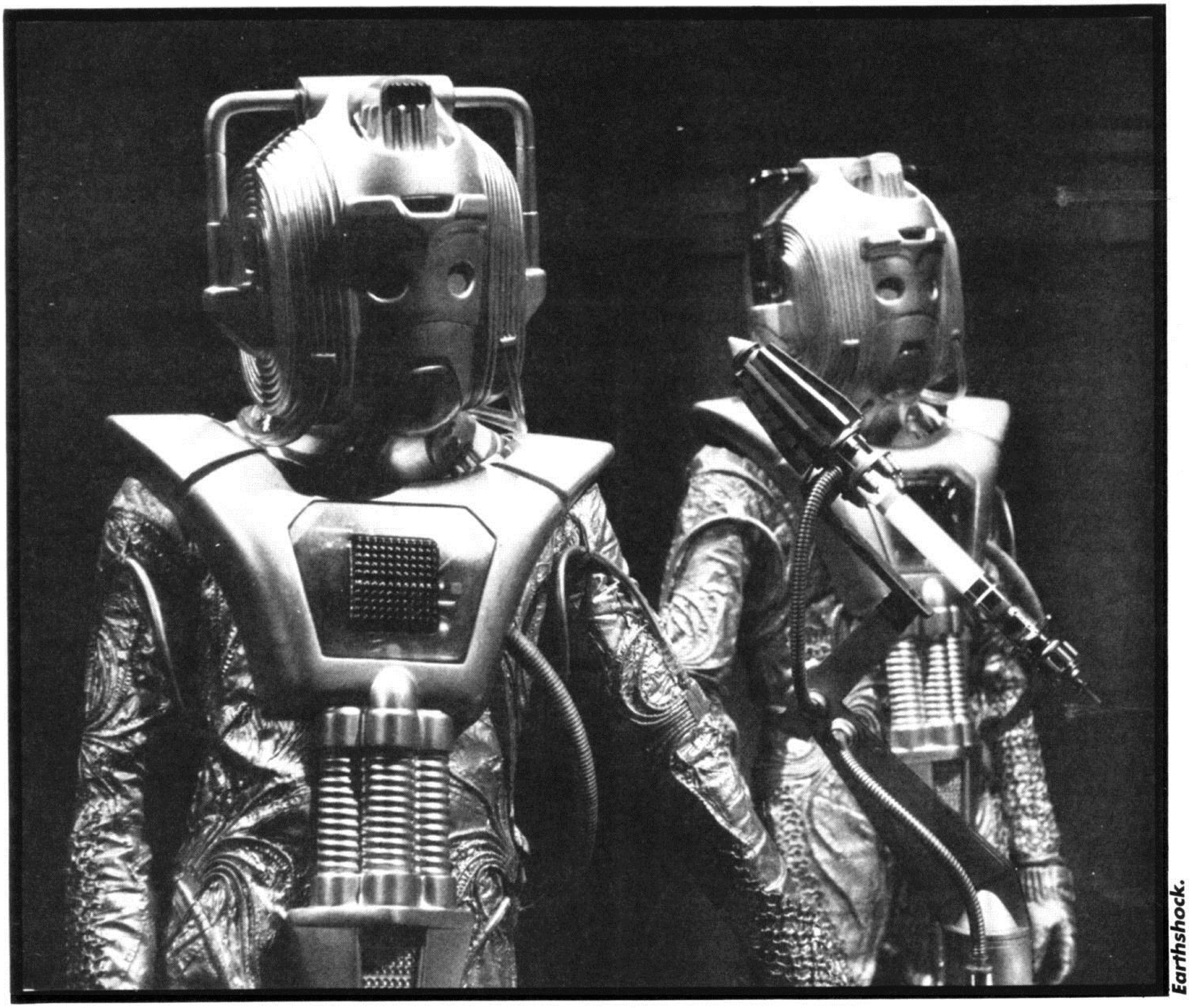
The reason for this lengthy absence from the series has never come to light; perhaps it was because writers Kit Pedler and Gerry Davis were unavailable, or perhaps the new production team of Barry Letts and Terrance Dicks felt there was nothing more that could be done with the creatures that would not entail repetition of previous storylines.

Whatever the reason, fans of the Cybermen soon began to clamour for further adventures featuring the silver giants from Mondas and eventually it was announced that they *would* be returning, in the 1975 season (an occasion foreshadowed by the appearance of a Cyberman at the photo-call publicising Tom Baker's accession to the role of the Doctor).

In the event, the new Cyberman story, *Revenge of the Cybermen,* was not all that well received by viewers. Writer Gerry Davis was also disappointed with the end result, as his

Revenge of the Cybermen.

THE CYBERMEN



Earthshock.

THE CYBERMEN

◀ original script – which was set entirely aboard a gambling casino space station – had been radically altered by the new script-editor, Robert Holmes. On the face of it, it is difficult to see why the story was less than fully successful; after all, it certainly adheres to the classic Cyber-story format of a small, isolated group of humans being slowly infiltrated by the alien attackers. It even contains elements lifted directly from earlier Cyberman stories, such as the virus with which they have infected the crew of the Nerva beacon (previously seen in *The Moonbase*) and the rodent-like Cybermats (as featured in *Tomb of the Cybermen* and *The Wheel in Space*).

Perhaps the explanation lies in the characterisation of the Cybermen themselves. In this story their voices are more human in tone and their speech more conversational, in contrast to the short, precise speech patterns of their Sixties counterparts.

Their emotionless nature also seems to have been forgotten somewhat, as these new Cybermen are apparently prone to fits of rage ("I think you've riled him, Doctor . . ."). The concept of 'revenge' is itself a rather emotional one, although, to be fair, it is the Vogans who ascribe this quality to the Cybermen, whose attack on the 'Planet of Gold' might just as easily have a purely logical motivation, i.e. the need to eliminate a perceived threat.

VULNERABLE

In any case, after this relatively unpopular return, the Cybermen did not appear again during the Tom Baker era. Indeed, there was another gap of some six years before they were next featured, in the early Peter Davison story, *Earthshock*. This story was commissioned from writer Eric Saward, partly because Davison was himself a fan of the Troughton era and wanted to be seen in a story with the Second Doctor's arch foes. Fortunately, *Earthshock* succeeded in re-establishing Kit Pedler's creations as top favourites with the viewers.

Again, it is a very traditional Cyberman story, following the classic format and containing various elements taken from past adventures in which they had appeared. One of these elements is their susceptibility to gold, which was first referred to in *Revenge of the Cybermen*. This is just one of many things that the Cybermen have been shown to be susceptible to over the years – including radiation, gravity, laser beams, emo-

Attack of the Cybermen.

tions and so on – which must make them, ironically, one of the Doctor's most vulnerable enemies!

The Cybermen themselves are much more impressive in *Earthshock* than in *Revenge of the Cybermen,* having again had their costumes radically redesigned and updated, although their speech remains more conversational than in the Sixties stories and their lack of emotion is once more played down, as is evidenced by the Cyber-leader's now notorious exclamation of delight, "Excellent!"

Fans of the Cybermen did not have long to wait until their next appearance, which came in Terrance Dicks' splendid anniversary story, *The Five Doctors.* Here they are not central to the main plot, but their presence leads to some magnificent action scenes, such as their spectacular battle with the Raston robot, which must rate as some of the best ever seen in *Doctor Who.* Here, too, the Third Doctor, as played by Jon Pertwee, at last gets a chance to encounter the silver giants!

ACTION ADVENTURE

This brings us right up to date with the most recent appearance of the Cybermen, this time opposite Colin Baker's Doctor, in *Attack of the Cybermen,* a story by Paula Moore. The plot of this adventure is closely linked to previous Cyber-stories, as it constitutes a sequel, of sorts, to both *The Tenth Planet* and *Tomb of the Cybermen.* However, *Attack of the Cybermen* is different in kind to all of the previous tales featuring the creatures from Mondas (with the possible exception of *The Invasion*), in that it is not a suspense story of gradual infiltration by the aliens into a human stronghold, but an all-out action adventure.

The Cybermen here are shot, blown up, decapitated and generally mangled in a way which makes them seem even more vulnerable than ever before (even in *The Invasion,* it was as much as the UNIT soldiers could do to destroy a Cyberman using such weapons as grenades and bazookas!)

This use of an action-based format for the latest Cyber-story is an interesting development, clearly inspired in part by the great popularity of the aforementioned action sequences in *The Five Doctors.* It will be interesting to see whether this trend is continued the next time the Cybermen appear, or whether there will be a return to a more traditional kind of suspense story. Whatever happens, one thing is certain: as long as *Doctor Who* remains in production, we will surely not have seen the last of the Cybermen. ◆

HOME
SWEET
HOME.